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Editor-in-Chief PEYTON BOSWELL
Associate Editor PEYTON BOSWELL, JR.
Associate Editor HELEN BOSWELL LUYBER
European Editor H. S. CIOLKOWSKI
Pacific Editor FLORENCE WIEBEN LEHRE
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Plain Talk

If this issue of THE ART DIGEST contained in condensed form all of the "news and opinion of art" which should be printed, together with all the reproductions necessary to illustrate this material, the magazine would comprise at least 48 pages instead of 32. Not being an endowed publication, and not having any surplus capital, the adequate carrying out of its function would be suicidal. If it printed 36 pages at the present time instead of 32, it could not long exist. If its advertising should be decreased to the extent of two pages, it would have to reduce its size to 28 pages. No matter how zealously the editorial staff may be willing to work, the amount of space at its disposal is governed by the amount of advertising the magazine carries.

THE ART DIGEST could fulfil its role perfectly if the art dealers of the United States gave it the support to which it most certainly is entitled. Instead of giving it the business recog-

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tion which it has earned by its universal circulation and its honesty, many of them either boycott it or give it a minimum of advertising, reserving their favors for those publications from which they can obtain "publicity" much as a housewife obtains flour or raisins. They do not seem to realize that a publication which is always ready, in consideration of cash or business favors, to print exactly the thing or reproduce exactly the work that will help a dealer to "put over" a deal, cannot have a circulation that will justify advertising; and that such practices have brought about a situation which enables THE ART DIGEST truthfully to print on its cover the declaration that it has "seven times the circulation of any weekly or semi-monthly American art periodical."

Because of THE ART DIGEST's fearless attitude, showing no favors and suppressing no news, some of the biggest art dealers in the world have boycotted it from the beginning. Not being able to control it, they sought to starve it to death. But the American art world would not let them. The magazine's readers never have failed to respond to its needs. The art schools of America, and the dealers in art supplies, recognizing the fact that its large circulation makes it the best medium in the country for their advertising, have given it the business support which is its due. And a small number of dealers have recognized it for what it is, and have refused to discriminate against it.

Year by year THE ART DIGEST gains in circulation and in prestige. Hostile dealers are not going to starve it to death. And in the end it will be big enough to function in the fullest.

What They Say

AN INVOCATION TO ABUNDANCE—

"I want to express my appreciation of the last number of THE ART DIGEST. It is always excellent, but this number is wonderful. I especially like the numerous, clear-cut, and alluring illustrations. I trust you will continue to print them in abundance."—R. F. Piper, Department of Philosophy and Psychology, Syracuse University.

[Dear Prof. Piper: Your letter is all the more appreciated because yesterday our business manager pulled a long face on account of the size of the engraver's bill for the issue you so generously praise. This morning I took your letter in to him and said, "Ah-ha!" If the art dealers of America would bestow on THE ART DIGEST some of the favors they give to the publications which play for them the role of publicity cats-paws, THE DIGEST could come out with 64 pages, reproduce twice as many significant works of art, and cease throwing away one-half the worth-while news and opinion because of lack of space. A better condition will come.—PEYTON BOSWELL.]

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European Editor
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26 rue Jacob, Paris

Volume V

New York, N. Y., 1st April, 1931

Number 13

20 Prize Winners Reveal the State of Academic Art in America



"Men With Lobster Pots," by Gifford Beal, N. A. Awarded the First Altman Figure Prize (\$1,000).



"Rockport in Winter," by Aldro T. Hibbard, A. N. A. Awarded the First Altman Landscape Prize (\$1,000).



"Winter Moonlight," by Carl Woolsey.
Awarded Third Hallgarten Prize.

The best commentary on the Spring Academy, on view in the American Fine Arts Building until April 5, may be had from the twenty prize winners—twice the usual number due to the fact that no awards were made in the All-Member show last Fall—all of which are reproduced in this issue of THE ART DIGEST. No critic could say as much, be he conservative or radical.

Among the 350 exhibits non-members slightly outnumbered the academicians and associate members—199 against 154. However, the New York critics found the same old faults with the show, terming it "stogy" and "unexciting," due, they claim, to the fact that the usual type of academic jury succeeded in weeding out almost all aspirants who showed a radical tendency. Edward Alden Jewell of the *Times* placed the



"Jewelled Hills," Spencer Nichols, A. N. A.
Second Altman Landscape Prize (\$500).



"The Eternal Eve," by Louis Betts,
N. A. The Saltus Medal.



"Chatham Shoal," by Robert Nisbet, N. A. The Edith Palmer Marine Prize (\$1,000).



"Chartres," Andrew Winter. J. Francis Murphy Memorial Prize.



"Two Women," by Paul Trebilcock. Awarded the First Hallgarten Prize (\$300).



"My Father," by Angelo Ziroli. Barnett Prize (\$300).



"Dairy Ranch," by Paul S. Sample. Second Hallgarten Prize (\$200).



"Illorence," by Marie Goth. Awarded the Shaw Prize (\$300).



"Circus Horse," by Katherine Lane. Speyer Memorial Prize (\$300).

taining. Of course, since an academy jury passes upon all the pictures and sculpture shown, it would be surprising indeed were any object too much tainted with radicalism to get in. The jury has been extremely vigilant and 'standards' are maintained to the tune of about 99¾ per cent 'pure.' . . .

"For the rest—well, it's the Academy. Going about among all the sweet and stalwart pictures you ask yourself: 'Can this be 1931?' It often seems as if these artists had been snowed under in the blizzard of 1888—whose forty-third anniversary has just been marked—and, emerging at last from the drifts, were to be seen taking up life again just where they left it."

Royal Cortissoz, stalwart conservative of the *Herald Tribune*, stood alone in praise of the exhibition: "This matter of discipline is not a pedantic, crystallizing process, but one that is liberating. In learning how to say a thing he draws nearer to the validation of his thought. On the threshold of the Spring Academy there is more than one picture emphasizing the fact. We may cite first the 'Sleeping Venus' of Paul Trebilcock. He has

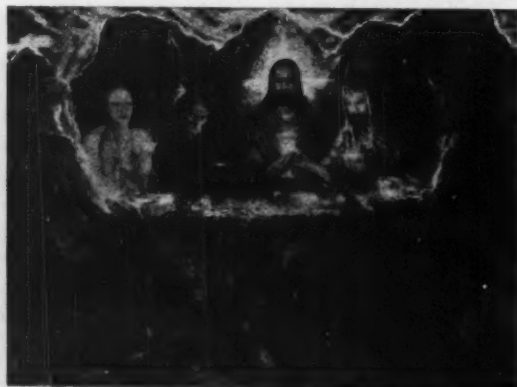


"Simplicity," Laura Gardin Fraser, A. N. A. Elizabeth N. Watrous Gold Medal.

found beauty in the nude and he makes you feel it the more through the knowledge of form he possesses, the sensitiveness and the sureness with which he defines a contour. A totally different motive is handled with the same authority by Gordon Samstag in his 'Young



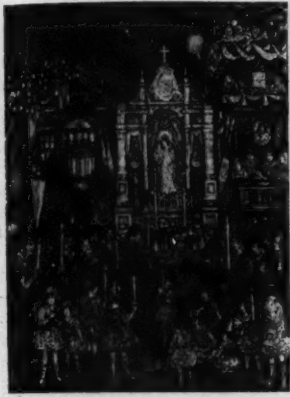
"The Major," Gertrude Fiske, N. A. The Thomas R. Proctor Prize (\$200).



"The Supper Eternal," by F. Luis Mora. Awarded the Carnegie Prize.



"Portrait in Black," Howard E. Smith, A. N. A. The Maynard Prize (\$100).



"Street Shrine," by Jerome Myers, N. A. Second Altman Figure (\$500).



"One Winter's Day," by Marion Gray Traver. The Helen K. McCarthy Memorial Prize (\$250).



"Eternal Light," by John W. Benson. The Isidor Medal.

Man Desires Position.' Through command of his technique, quite as much as through sympathetic feeling, he drives home a sense of what is human and interesting in his disconsolate figure. There is no question of 'abstraction' here, or of 'pattern.' The solid fact is exactly represented for what it is worth and Mr. Samstag contrives to give it pictorial dignity.

"There is a good deal of this honest, frankly 'representational' painting in the show, a good deal that has both force and charm."

Helen Appleton Read, writing in the Brooklyn Eagle, advised a change in the traditional jury policy of the Academy, advocating that it go out and bring together the best work of the best

artists, irrespective of the camp to which they belong—a system which has caused the Corcoran Biennial to emerge from a minor academy to a salon on a par with what Pittsburgh, Chicago and Philadelphia offer. "If the National Academy is to have any relation to vital contemporary artistic expression, if it is not to continue in its present moribund condition," she wrote, "it must adopt a rejuvenating process."

"It is extremely unfortunate that New York, with its always increasing interest in art, should not sponsor the most representative group exhibition of the season. The big show fills a definite need. Not only does it attract a crowd which smaller shows fail in doing, but it offers

the art-loving public, which has not the time or the urge to follow all the small exhibitions, the opportunity for getting a cross section of American artistic expression.

"Some loyal and forward looking member of the Academy should stand out for revamping the whole system. Forget grievances, politics and esthetic differences of opinion and stand out for making the Academy the best group show that the country affords, whatever the method necessary for obtaining this result."

[News concerning attendance and sales at the Academy show will be found in the article "Curses and Cash," on page 9.]

Women's Art

English critics evidently do not take kindly to the work of women artists. The exhibition of the Women's International Art Club at the Suffolk Street Galleries, London, including a section devoted to exhibits by members of the National Association of Women Painters and Sculptors, New York, gave opportunity for them to criticise "feminine" art in general. R. H. Wilenski of the London *Observer* wrote of "two characters frequently encountered in women's paintings:"

"The first of these characters is a kind of tentative stickiness, an indecision, a species of faltering in the attack. When this is found in women's pictures it is generally evidence of immaturity, and 90 per cent. of women exhibitors are always immature; when it is found in pictures by men it is usually the result not of immaturity, but of senility or fatigue. Another character frequently found in women's pictures, which is almost the opposite of the first, is a kind of blatant hollowiness, a redundancy of emphasis, a crudity of attack. This character in women's pictures can presumably be explained by the Arnoldian pseudo-virility complex; when it is found in male pictures it is usually evidence of a genuine virility which finds more genuine fulfilment in activity of some other kind. In this exhibition the first character is very much in evidence; the second, to the credit of the exhibitors, is hardly seen at all."

Selecting several of the American exhibits for special criticism, Mr. Wilenski wrote: "Are we to assume—as the catalogue would have us assume—that these are typical of any considerable section of women's painting in 1931 in New York City? If so we have the incredible phenomenon of a number of women painters in a city which, I am told, largely changes its appearance every five years, resting content with a form of dreary studio painting that became obsolete in Europe fifty years ago."

Et Tu, Brute!

Harley Perkins was art chairman of the Boston Art Club and critic of the Boston *Transcript* until he revealed too many modernistic sympathies. Now his more conservative successor on the *Transcript*, Albert Franz Cochran, has come out with this criticism of the exhibition of work by members of the Art Club:

"Landscapes, marines and sketches there are aplenty, but few that have anything more important to report than pure topographical and occasionally topical subjects. . . . I miss the more intently any signs of human activity or human concern in so many of the paintings and drawings at the Art Club show. They seem like mere picture post-cards, taken in the glaring light of noon-day, devoid of people and incident. And when people do appear they are but incidentals."

"Admittedly, great landscape and marine paintings are not always peopled, but in their place is invariably the overwhelming majesty of nature that, reflecting the varying temperament of man, offers easily comprehended affinity with mankind. . . . What then, of art that knows nothing of humanity and records the mere visual aspects of nature even less truthfully than does the camera?"

Scalpel to Needle

Tired doctors and dentists seeking relief from the lives they lead have organized an etching club and have named it in honor of the late Sir Francis Seymour Haden, eminent British surgeon-etcher. All the founders, Dr. B. F. Morrow, Dr. Edwin Zabriskie, Dr. Harold S. Vaughan and Dr. Laurence D. Redway of Ossining, had etchings at the 1931 exhibition of the New York Physicians Art Club at the Academy of Medicine. The membership is expected to increase rapidly, and in the Fall the club hopes to inaugurate an annual exhibition.

The surgeon's scalpel and the etcher's needle—both need steady hands.

"All Het Up"

What painter and what sculptor best represent the modern spirit in America? A telegram asking these questions, sent out to prominent men and women in the art world by the committee in charge of the cornerstone laying ceremonies of Hampshire House, New York's new \$6,000,000 apartment hotel, in order to determine what photographs to place in the cornerstone added fresh fuel to art controversy.

Sneers at "so-called modernistic" art as "an insult to truth and beauty"; epithets directed at "so-called American art" as a "sad, self-conscious, imitation"; and an invitation from Childe Hassam to a group of distinguished critics to meet him with two-ounce gloves, are some products of the inquiry. On the basis of what agreement of opinion it could find, the committee finally decided to put photographs of William Zorach's "Mother and Child" and Thomas Benton's murals for the New School for Social Research (both reproduced in past issues of *THE ART DIGEST*) in the cornerstone.

Perhaps the cruelest cut at the "modern spirit" came from Robert Aitken, the sculptor. "I know of no authority on the modern spirit in sculpture," he telegraphed, "and do not wish to be considered as one. If you must put a photograph in the corner stone of a sculpture in the so-called modern spirit, choose any poor example of imitative art. It will be faded out and gone in fifty years anyway, as will the modern spirit, if there is one."

Enriching the Louvre

The greatest art museum in the world, the Louvre, in Paris, lacks art, while American museums are over-supplied with authentic works. So two Americans, one of whom is Alfred W. Jenkins, trustee of the Brooklyn Museum—the other one anonymous—have offered "a group of valuable early oriental statuettes and stone carvings." Announcement of the bestowing of little red ribbons probably will come later.

An Easter Painting from the Far Trecento



"The Madonna and Child," by Giovanni del Ponte.

This is *THE ART DIGEST's* Easter offering—a beautiful "Madonna and Child" by the Florentine painter Giovanni del Ponte (1376-1437), whose art was derived from that of Agnolo Gaddi (1326-1396). It was recently brought to this country by the E. and A. Silberman Galleries, of Vienna and New York, and came from the collection of Count Odön F. Erdödy of Hungary. The works of the master are rare.

Texas Praises Mr. Rehn

A collection of 49 paintings, comprising representative examples of the best work being done by the more "progressive" artists in America, was lent to the Dallas Public Art Gallery for exhibition during March by the Rehn Galleries of New York.

How highly the Texans appreciate Mr. Rehn's gesture may be seen from the following, written by John S. Ankeney, director of the gallery, to *THE ART DIGEST*: "The fine part of it is that Mr. Rehn has lent us really important pictures by these painters. So often New York galleries feel that the ordinary

work is good enough for the hinterland." The Dallas papers devoted much space to the show.

Gilbert's Pastoral California

An exhibition of recent landscapes by Arthur Hill Gilbert, California artist, opens a series of one-man shows scheduled by the Del Monte (Cal.) Art Gallery this Spring and Summer. Unlike so many who paint California, Gilbert does not seek the spectacular or the awesome grandeur which makes "the great appeal," but rather prefers to paint the quiet classic beauty of the pastoral scene.

Carnegie's "30th"

The Thirtieth Carnegie International will open in Pittsburgh on Oct. 15, to continue through Dec. 6. Following this the European section will be shown at the Baltimore Museum, Jan. 4 to Feb. 15, 1932, and at the City Art Museum of St. Louis, March 7 to April 18. Homer Saint-Gaudens, director of fine arts at Carnegie Institute, is now in Europe, visiting artists and assembling paintings for the European section.

The jury of acceptance, to which any artist who is a citizen of the United States may submit paintings, will meet in New York on Sept. 10 and in Pittsburgh on Sept. 21. A jury of awards, consisting as usual of three European artists and three American artists, will meet in Pittsburgh to consider the prizes. For the third year the Albert C. Lehman "prize and purchase" will be offered—\$2,000 in prize money and up to \$10,000 for the purchase of the prize winning picture. The Garden Club of Allegheny County again offers a \$300 prize for the best painting of a garden or flowers. The usual Carnegie Institute prizes will be awarded—\$1,500, \$1,000, \$500 and \$300.

For information address: Homer Saint-Gaudens, Carnegie Institute, Pittsburgh, Pa.

The Salons of America

There will be an aftermath to the twelfth annual exhibition of the Salons of America, which will be held at the American Art Galleries, April 20 to May 9, for at its end a selection of fifty works will have a further three weeks showing at the Grand Central Art Galleries. They will be picked by Erwin S. Barrie and Deoch Fulton.

Robert Laurent is president of the Salons, which was founded by Hamilton Easter Field. Yasuo Kuniyoshi, the secretary, announces that scores of new exhibitors have joined this year. The Hamilton Easter Field Foundation will as usual purchase a number of works to be added to its collection, which will ultimately be given to some established museum.

A New "International" Idea

The coming International Art Exhibition in Brussels, opening on April 16, will make a departure from the arrangements of the other European internationals, such as the ones at Venice, Dresden and Zurich. Instead of hanging the pictures in national groups in separate rooms, the directors have decided to display them in groups in accordance with tendencies and schools.

European art writers approve this innovation on the ground that art is becoming more and more international, freeing itself from national peculiarities.

Dallas Gets a W. M. Chase

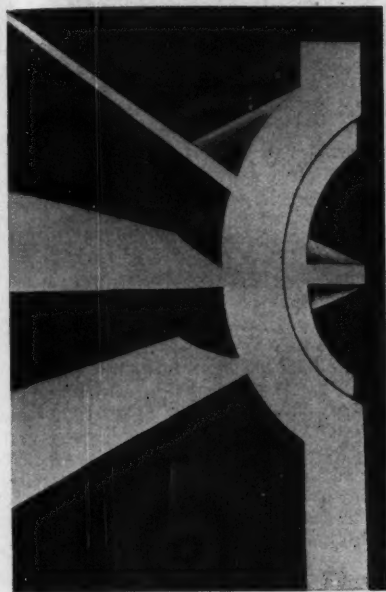
William M. Chase's "Lady in Grey" has just been added to the permanent collection of the Highland Park Galleries, Dallas, Texas, by the gift of Joseph Sartor of the Joseph Sartor Galleries of that city.

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Storrs, Cubist Sculptor, Takes Up Brush



"Outward Bound," by John Storrs.

John Storrs heretofore has been known solely as a modernist sculptor and etcher. The Chester Johnson Galleries in Chicago have just presented him for the first time in the role of a Cubist painter. Needless to say, C. J. Bulliet of

the *Evening Post* and Eleanor Jewett of the *Tribune* did not agree as to his merits.

Wrote Bulliet: "Storrs, like Proserpine of old, spends half of each of his years among the dead and half among the living. He resides six months in Chicago, and the other six months in Paris. . . . It was during his sojourn this winter in Chicago, with time hanging a bit heavily on his hands, that Storrs decided to paint. The resulting 'Abstractions' make a colorful show, whatever place may be assigned ultimately to him in the cubistic movement. As in his sculpture, so in his painting, Storrs is an architect. His first concern is with sheer forms, expressed with exactitude as to curves and angles, but at the same time giving a feeling of freedom from the restraint of ruler and compass. There is something Ionic in this expression—a departure from severity without weakening the beholder's feeling of perfection. . . . The show is a revelation in expert lines, color planes and architectural harmonies."

Miss Jewett: "Whether these paintings are more valuable than so many pages of algebraic figures is distinctly open to doubt. Mr. Storrs does achieve frequently a pure and beautiful color. In conjunction with their title many of the abstractions possess irony, humor, a sure significance aside from their formal appearance. To my mind, however, this is a cold art, neither to be cherished, loved nor delighted in."

"Outward Bound," herewith reproduced, Miss Jewett said "looms clearly as the prow of a ship breasting fathomless leagues of water."

Curses and Cash

The Society of Independent Artists may get "slams" but it also gets sales and crowds. This year's exhibition at the Grand Central Palace, New York, drew more than 9,000 visitors in the first 20 days and 16 sales had been made up to March 26 from the 1,200 exhibits at an average price of \$85. This was two days before the close. A. S. Baylinson, for 15 years secretary of the society, said:

"Any man or woman who buys a picture in this show, buys it because he really wants it. You can't say that of every art purchase, can you? Whether the pictures are good or not, the purchaser receives full value. If he gets stuck, you see, and has to throw it out later, it will mean that his taste has developed. But in the meantime he has had the courage to develop his own taste. Not like these rich people who buy names. So in the long run he gets his full value—he gets more out of it than the rich man who buys something because he knows it is sound and has value—he knows it because somebody tells him so."

As a rule the paintings sold were more or less conservative—realistic landscapes, pretty flower subjects and animals. There was little demand for the nudes or the bizarre works.

The attendance at the National Academy up to March 26 (the first 11 days) was 8,994, and four sales had been made. The exhibition closes

on April 5. The paintings sold were "Moonlight," by Alethea Platt; "Rockport in Winter," by Aldro T. Hibbard, the winner of the first Altman landscape prize; "Winds of November," by W. Merrick Post, and "Madonna" by Ivan G. Olinsky, the latter bought for the Ranger Fund.

Acquires 21 Water Colors

The Brooklyn Museum, which has done much in reviving the popularity of water color painting, has acquired an unusual number of works from its 1931 water color annual. James Butler heads the list of artists, with four paintings—"Elephant," "Duck and Ripples," "Crabs" and "Arctic Birds." Other purchases: Charles Fromuth, "Snow Harbor"; Eliot O'Hara, "Noon-



"Haydn," by Charles Maucourt (1718-1768)

Walter Damrosch has purchased from the Arthur U. Newton Galleries, an interesting portrait of Franz Joseph Haydn, (1732-1809) painted by Charles Maucourt. The artist, best known for his portraits of men, painted this picture about 1760. The artist was born in Paris in 1718 and died in London in 1768.

The portrait shows the composer in a rose-colored coat with gold buttons, wearing a white neckcloth and lace jabot and cuffs, and holding a sheet of music in his left hand. It makes a splendid addition to Mr. Damrosch's collection.

day Glare"; Olive Rush, "Deerpath"; Josef G. Bakos, "Early Snow"; E. Lansing Muir, "Negro Tenement"; Paul B. Travis, "Crater Lake, Ruanda"; Elliot Orr, "Nite"; William Steig, "The Protest"; Frieda Hansworth Das, "Evensong"; Walter Farndon, "The Pond"; Otto Lange, "Three Donkeys"; Lyonel Feininger, "Strand."

Paintings in the exhibition purchased by others and given to the museum: "Interior," Leon Croizat; "Noon, Pont Aven," Joseph Newman; "Rockport," Saul Raskin; "Peasant Girl," Gertrude Schweitzer; "Fishing Village of the North," Alfred J. Wands.

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"City Street," by Hobson Pittman.

Hobson Pittman was born in a North Carolina hamlet, and one of his earliest and fondest recollections is his father's village store, a dilapidated sort of structure. Later when he became an artist, and of the Woodstock group, the dreams of the old country store provided him with just the right starting point as a painter of "the American scene." In his recent exhibition of water colors at the Warwick Galleries, Philadelphia, he dealt with the fast vanishing aspects of American cities and small towns.

"He characterizes his buildings as Hogarth might characterize human beings," wrote Doro-

thy Graffy in the *Public Ledger*. "The artist's trend is toward realism touched with revealing pathos. He chooses subjects that one would not look at twice, much less suspect of art interest. Yet the eye of the artist finds in dilapidation or in the commonplace, elements of a finer life experience. . . . He walks Philadelphia streets with his eyes open and his mind keyed to the little ironies of life. One feels that what he paints he senses with affection, as one might cherish an old family clock that has run down for the last time."

Herewith is reproduced "City Street," a study of Forty-first and Locust streets in Philadelphia.

Emil Holzhauer, Louis Ritak, William Agostini, David McCosh, Eva Kottgen, L. Jean Liberte, Joseph De Martini, Theodora Sangree, Miron Sokole Greer, Mortimer Borne and Arch Bongé.

"The Architecture of Today"

Three lectures on "The Architecture of Today" will be given at the New School of Social Research, New York, on Friday evenings beginning April 3. The first will be by Ralph Walker on "Functionalism in Architecture," the second by Ely Kahn on "The Evolution of Architectural Design," and the third by Harvey Corbett on "Architect and Consumer."

Outriding the Gale

C. Howard Walker, president of the Boston Society of Arts and Crafts, revealed, in his annual report, that it was only by rigid economy and easier conditions during the past six months that the society was saved from insolvency. "The sinking fund of \$25,000 was exhausted," Mr. Walker stated in the *Boston Transcript*, "as was also \$1,700 subscribed by the craftsmen members, and an additional \$9,000 loaned by the Rockefeller Foundation." The society, however, has been restored to a "sane and healthy" condition.

Mr. Walker reports further in the *Transcript* that the purpose of the society is primarily to foster the individual work of craftsmen who do not occupy salaried positions and have not establishments of their own. Many of these are intelligent but untrained artists who work in their homes. The society is not intended as a money making business, excepting for the workers. Its governmental board, elected by the workers, receives no salaries, which are paid only to the secretary-treasurer and the sales-room and office staffs.

The society's income is from two sources, the annual dues of the members and the commissions on sales. In order to obtain and hold the attention of the buying public, an established salesroom is necessary. The sinking fund—when it exists—comprises the residue of these two sources of income. Although the society has no sinking fund at present, it is now solvent, pays its workers, and its monthly deficit is reduced 90 per cent.

"Studio's" New Offspring

Beginning with April the London *Studio* will be published in the United States by William Edwin Rudge, 475 Fifth Avenue, New York, under the name *Atelier*. Except for the titles, the English and American editions will be identical (the latter not containing original American matter as *THE ART DIGEST* stated in its March 1 number). For the last four years London *Studio* has reached American readers as part of *Creative Art*. And now *Atelier* does not succeed *Creative Art*, which will appear as a wholly American organ.

The London *Studio*, in its 38th continuous year of existence, is edited by C. Geoffrey Holme, son of Charles Holme, the founder. This magazine is the nucleus around which "The Studio, Limited" has built up a distinguished list of art publications, all of which are now distributed exclusively in the United States by Rudge. American editorial offices will be maintained at the Rudge address.

A Golden Anniversary

The annual exhibition of the Architectural League of New York at the Grand Central Palace from April 18 to 25 will assume the character of a fiftieth anniversary celebration. Examples of all branches of contemporary decorative art from all over the world will be assembled.

Forty prominent Swedish architects will be represented in the official exhibit which Sweden is sending, the first showing of contemporary Swedish architecture to be brought to this country. Two hundred photographs of Sweden's most outstanding contributions to contemporary architecture will be exhibited.

An Error of Omission

THE ART DIGEST in its last number unhappily omitted to say that the newly discovered Stuart "Portrait of Caleb Whiteford," reproduced therein, is the property of the Babcock Galleries, New York.

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Lizzie Bliss Dead

The art world has suffered a major loss in the death of Miss Lizzie P. Bliss, art patron, who died in New York at the age of 67. She was born in Boston in 1864, a daughter of the late Cornelius N. Bliss, Secretary of the Interior in President McKinley's cabinet. She went to New York as a child and had lived there ever since.

A lifetime devoted to the advancement of the arts found its culmination in the founding in 1929 of the Museum of Modern Art, of which the creators were Miss Bliss, Mrs. John D. Rockefeller, Jr., and Mrs. Cornelius J. Sullivan. Many other notable achievements in the development of modern art in America are scattered through her brilliant career. As a close friend of the late Arthur B. Davies, Miss Bliss had her share in the epoch-making Armory Show of 1911, which gave the United States its baptism of cubism and the other tendencies which went to make up what is called "modernistic" art today. In 1921 she was a member of the committee which organized the modern exhibition in the Metropolitan Museum.

Miss Bliss left one of the finest collections of modern French and American art in the world, comprising paintings by Cézanne, Gauguin, Degas, Matisse, Picasso, Redon, Renoir, Toulouse-Lautrec and especially Davies. By the terms of her will, these works will be shared by the Museum of Modern Art, the Metropolitan, the Brooklyn Museum, the Corcoran Gallery and eleven other institutions in the United States and England, with the bulk going to the Museum of Modern Art.

The New York Times paid editorial tribute to the great art patron: "A cultural community in area much more extensive than the geographical New York City has lost one of its outstanding figures in the death of Miss Lizzie P. Bliss. In the Museum of Modern Art, which came into existence in November, 1929, Miss Bliss has her most conspicuous monument. The institution immediately took its place as a permanent feature in the aesthetic life of the community . . . and has maintained its hold on a public whose interest in native work seems to be not very far behind its keenness about foreign masters. A total of a trifle less than a quarter of a million visitors in sixteen months furnishes a measure of the public's response to the labors of Miss Bliss and her associates."

New Academy Associates

The following are newly elected associates of the National Academy of Design: Painters: Louis F. Berneker, Alexander Bower, Frederick A. Bosley, Ettore Caser, Andrew Winter. Sculptor: Miss Frances Grimes.

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When the Aged Forain Saw a Strange Orgy



"The Charleston" (1926), by Forain. Chester Dale Collection.

Jean Louis Forain, great French caricaturist, painted this picture, whose theme, "The Charleston," is an American importation, when he was 74 years old, in 1926. He is now 79. It is from the Chester Dale collection, and is one of the paintings on view at the Museum of French Art, New York, in a loan exhibition of "Degas and His Tradition" (until April 30). Forain painted himself in the foreground.

The works of six painters are in the group, and Forain is the only one now alive. The others are Edgar Degas (1834-1917), Mary Cassatt (1845-1926), Honoré Daumier (1808-1879), Theophile Alexandre Steinlen (1859-1923) and Henri de Toulouse-Lautrec (1864-1901). "The Charleston" is startling because of anachronism. It is almost as if a harpsichord brought forth jazz. Forain, whose art derived

from Degas and Manet, inherited his scathing bitterness from Daumier. It was said of him that he was "a Degas pushed on to caricature." One can see from "The Charleston" that at 74 he had lost none of the caustic quality that so long satirized the weaknesses of the bourgeoisie.

Maud Dale in an introduction to the catalogue said Degas's art "belongs to the oldest of all traditions, for it is the story of line."

This is the third and last exhibition of the season in the new gallery at the French Institute. The *Sun*: "It is a careful arrangement by Maud Dale, the director, to show the influence that bore upon Degas and those that he himself transmitted to certain followers. The influence emphasized is that of the Orient, with its effect upon the composition and line of Degas."

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"Archbishop Querini," by Titian.
Ehrich Collection.



"Mrs. Sarah Barnes," by Hoppner.
Ehrich Collection.

Selected old masters from the collection of the Ehrich Galleries, New York, comprising examples by Titian, Antonio Moro, Hoppner, Gainsborough, Raeburn, Lucas Cranach, Greuze and Gilbert Stuart among others, will be sold the evening of April 2 at the American Art Galleries, New York. Practically every school in the history of art is represented—Italian, English, German, Dutch, Flemish, French, Spanish and American.

An outstanding feature is Titian's "Archbishop Querini," a dignified three-quarter length portrait, painted about 1560. This painting, illustrated in "Klassiker der Kunst," comes from the collection of Frederick August von Kaulbach of Munich, who is said to have kept it near him until his death as an inspiration and guide in his work. Among the numerous XVIII century English portraits there is Hoppner's "Mrs. Sarah Barnes," wife of

the drawing master at Christ's Hospital.

In the German school is a characteristic Lucas Cranach (1472-1553), "Salome with the Head of St. John," showing Salome in a tight-waisted Gothic dress of orange brocade with slashed white sleeves and bodice. She holds before her on a platter the gory bearded head of John the Baptist. Other paintings which stand out in the assemblage are Moro's "Portrait of a Court Lady," Gainsborough's portrait of "Ralph Leicester," Raeburn's portrait of "Dr. Benjamin Bell," Gilbert Stuart's portrait of "Mrs. John Bartlett."

Of interest to the new collector is this paragraph in the catalogue over the signature of the Ehrich Galleries: "These paintings are sold with our customary guarantee. . . . Furthermore, the paintings contained in the present collection are exchangeable at our galleries at any time at the full purchase price."

Rembrandt Scare

New York has had another art scare. Dr. Maximilian Toch, famous chemist and expert on paints, in an address before the New York Microscopical Society at the American Museum of Natural History, asserted that of thirty Rembrandts owned by the Metropolitan Museum, New York, only one, and perhaps not even that, was a genuine work by the master. The exception was "The Gilder," one of the six works bequeathed by Mrs. H. O. Havemeyer. All the Altman Rembrandts, including the "Old Woman Cutting Her Nails," "Pilate Washing His Hands" and "The Artist's Son Titus" were condemned along with the others as being "Rembrandt school" pictures.

In all of this Dr. Toch agreed with Dr. John C. Van Dyke, professor of the history of art at Rutgers, who startled the art world in 1923 by declaring that of all the 800 or 1,000 so-called Rembrandts in the world not more than 35 were genuine. Dr. Toch is a member of various scientific societies, a former lecturer on organic chemistry at Columbia University and professor of industrial chemistry at Cooper Union, and lecturer on paint at the College of the City of New York. He is professor of the chemistry of artistic painting at the National Academy of Design.

The New York dealers in old masters were incredulous. Dr. W. R. Valentiner, who has added about 100 Rembrandts to the long list previously approved by Dr. Bode and the other European experts, declared Dr. Toch's statement to be "unbelievable," and said that the Metropolitan's collection of Rembrandts was among the finest and greatest in any museum. Carl R. Henschel of the Knoedler Galleries said: "I wouldn't take a thing like that seriously. Dr. Toch is a paint expert, but between paint and works of art is a great difference."

It has been ascertained by THE ART DIGEST that at least 23 Rembrandts now await buyers in New York galleries.

Still a Bankrupt

Rembrandt, who has done more for the lasting fame of Holland than any of her other sons, remains an undischarged bankrupt. Dispatches from The Hague announce that the petition for his rehabilitation, filed by an unidentified student, claiming to be a descendant of a brother of Saskia, Rembrandt's first wife, has been rejected by the Amsterdam court.

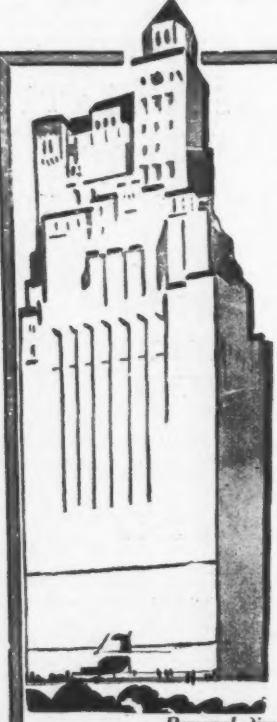
The Amsterdam *Handelsblad*, commenting on the decision, pointed out the contrast between the present financial status of Rembrandt and the high prices paid for his works, and declared that the petition was not given serious consideration.

"Pan" Pipes in a Garden

In the garden sculpture exhibit at the Pearson Galleries, New York, a wide variety of materials is presented—bronze, lead, cement, stone and terra cotta—in a most appropriate setting. Attracting much attention is Sergie Konenkov's "Pan," in cement. Here is fantastic realism at its best—that strange being half submerged in a supernatural world, playing his pipes.

Will Restore Stuart's Home

A move to restore the home of Gilbert Stuart at North Kingston, R. I., recently purchased with funds provided by a group of Rhode Island citizens, has elicited the support and cooperation of several prominent New York galleries, which have loaned several distinguished examples of Stuart's work to a benefit exhibition at the Nathaniel M. Vose Gallery at Providence.



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"In the Spring—"

Many exhibits of garden sculpture, including the best efforts of some of our most prominent sculptors, are being shown in New York galleries. The Grand Central, Fifty-sixth Street, the Arden, the Pearson, Mrs. Ehrich's, and the Ferargil galleries are all holding garden shows. Fifty-sixth Street Galleries' exhibit consists mainly of photographs, supplemented by garden sculpture. The Ferargil Galleries are holding two shows, one at their 57th St. place, the other arranged by Marion Averell Dougherty, at 142 East 53rd St.

The exhibition at the Arden Galleries strikes a decidedly modern note in garden decoration. Believing that geometric symbolism and simplified forms of nature which have come down to us from the Mayan and Inca civilizations have a logical place in the decoration of our own architecture, the gallery obtained the assistance of artists, mainly from the Southwest, to preside over the design and manufacture of garden pieces ornamented with Mayan motifs. Eugenie Shonnard, sculptor, has sent twenty examples of garden furniture design. Olive Rush has created some colorful frescoes in the primitive fashion to be incorporated in the walls of a house or garden.

The exhibition in the new galleries of Mrs. Dougherty is sponsored by the Ferargil Galleries in cooperation with Karl Freund. The exhibit comprises examples from numerous periods in art, such as Burgundian figures and animals of painted wood and stone, Romanesque columns, Gothic stone carvings, and even American cigar store Indians, all contributing to the "new idea" in garden decoration. A garden seat designed by Sheraton, urns, bird baths and figures in lead, porcelain and brass animals, all are shown as mediums for garden decoration. A beautiful oriental garden, designed for either large or small space, is one of the most original of the exhibits. Living artists are given an excellent showing, including Jo Davidson and Paulanship.

Miniature Painters' Annual

The Pennsylvania Society of Miniature Painters will hold its annual Spring exhibition at the Philadelphia Art Alliance, April 14-28. There will be no jury, the exhibits being restricted to members. All works from outside Philadelphia must be sent to Louis C. Griemard, 2046 Rittenhouse St., on or before April 11. The announcement urged that all members contribute, so that "the charm of the miniature may prevail over the indifference and ignorance of the public at large."



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Los Angeles Holds Its Twelfth Annual Show



"Little Village," by Hardie Gramatky. Merit Award at the Los Angeles.

The Twelfth Annual American Painters and Sculptors Exhibition, the most significant yearly art event in Los Angeles, is being held through April in the Museum there concurrently with the Twelfth International Printmakers Exhibition. Besides the 107 paintings, accepted from 300 entries, and 11 pieces of sculpture, accepted from 50 submitted, there are works by 18 Eastern guest artists.

The jury of selection, consisting of Reginald Poland, director of the San Diego Fine Arts Gallery; Maurice Block, curator of the Huntington Art Gallery; and Frank Morley Fletcher, director of the Santa Barbara Art Association, gave the following merit awards for painting: Katherine Skeele, "Eagle Dance"; Gordon L'Allemand, "El Gaucho"; Hardie Gramatky, "Little Village"; Charles Payzant, "Wilshire Boulevard." Merit awards in sculpture went to Donal Hord, "Culna"; Archibald Garrier, "Wing"; George Stanley, "Young Woman"; K. Kito, "Sandstone."

The museum's *Bulletin* puts the success of the show squarely up to the public: "Two groups of people make our art exhibitions possible—the artists who have something to say and those few persons who have learned to read these expressions in painting and sculpture, seeking for and enjoying the message in these languages. If one should wonder why any art exhibition is not better than it is, let it also be understood that better things only will be painted when public demand for fine things makes them possible."

"The kind of art found in homes determines the status of the arts in a community or a state, and in general the successful artist creates the kind of beauty which will provide

an uplifting background for the pageant of every-day life."

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Pearson Gallery of Sculpture

"Gothic" Art in Asia Presents a Mystery



Greco-Buddhist "Buddha."



Gothico-Buddhist "Head of a Barbarian."

An ages-old mystery is presented to art lovers by the exhibition at the Stora Galleries, New York, of a group of stucco sculptures excavated in the Pamir region of northwestern Afghanistan (the old Gandhara region), which was on the "Old Silk Road" from Europe to Canton. They all date from between 300 and 400 A.D., but are divided into two distinct classifications.

The "Greco-Buddhist" specimens are clearly the product of the influence of Hellenism on the Orient, a development of the Indo-Hellenistic civilization which was established by Alexander and his successors. The "Gothico-Buddhist" group is given that name from fancy rather than fact, because they antedate the Gothic period of European art by several centuries. Yet, they are distinctly "Gothic." The French authorities, under whom the first excavations

were made, explain this strange resemblance by an analogy in art "movements." Just as Gothic art was a revolt against the suavity of classicism (the expression of a troubled spirit in protest against tranquility), so, they argue, is "Gothico-Buddhist" art a revolt of Oriental realism against the idealism of Greece as it survived in "Hellenistic" art. Nevertheless, it is with a queer feeling that one beholds the IVth century head of a barbarian, herewith reproduced, which looks as if it might have come from a XIIIth century northern French cathedral.

Altogether 88 specimens are shown, evenly divided between "Greco-Buddhist" and "Gothico-Buddhist."

THE ART DIGEST will gladly try to find any work of art desired by a reader.

New York Season

Back in 1923 when war prejudice against anything Germanic still existed, the New York art public was given the opportunity to see what the Germans, justly famed in the material sciences, were doing in the field of fine art in an exhibition at the Anderson Galleries, but the show received scant notice. Not so was the reception given the exhibition of contemporary German art now being held at the Museum of Modern Art. Attendance is unusually heavy and enthusiastic, for art lovers, long starved for the latest artistic expression from Germany, are now eager to judge for themselves.

Edward Alden Jewell's review in the *Times* was direct and to the point: "There is so much of freshness and variety in modern German art—so much of real power, too, and of real fineness. For treatment of the abstract, German artists are, it may not be going too far to say, unsurpassed. . . . There is very little material here that one might wish to see weeded out."

"The first impression," wrote Helen Appleton Read in the *Brooklyn Eagle*, "made upon the visitor is undoubtedly striking and for many it will be disturbing. The innovations of modern art as exemplified by the French moderns have been ticketed and hall-marked. Its formulas are well recognized. But here is a new set of personalities and iconoclasm. No copies of Matisse's and Picasso's well-known style, but an expression without a guide book or labels. Furthermore, because they have not the magic French label attached, they will receive less respect than that accorded to the most intelligible of French surrealists. . . ."

"Despite the fact that the Germans admire French art inordinately and have appreciated the leaders of the various movements before their own countrymen were convinced of their integrity, the German moderns have remained themselves."

Royal Cortissoz, *Herald Tribune*, found the show not to his liking: "It is made up of modernistic types, gentlemen uttering presumably the last word in Teutonic 'expressionism' and similarly recondite ideas but capable, as a matter of fact, of painting only very crude and dull pictures. Paul Klee is a characteristic specimen. He is, no doubt, driving at something in his 'Angler' or his 'Twittering Machine,' but what he has to say is obscured by the childish manner in which he has attempted to say it."

• • •

The tradition of John La Farge, as expressed by the "old master" himself and nine or ten of his descendants, was given a representative showing at the Wildenstein Galleries. The *Herald Tribune* summarized the exhibition: "All the La Farges have talent. It is what makes the idea of this exhibition enkindling, charming, a more than welcome episode in the season. . . . This is not an occasion for comparisons. None of La Farge's descendants pretends to bend his bow. But the inspiring thing about the exhibition is the clear evidence it affords of the fidelity with which they have emulated his 'high seriousness.' None of them is a careless workman. All of them are, as he was, in pursuit of beauty."

The *Post*: "The debt of American art to John

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La Farge cannot be easily estimated. Whistler, who was his contemporary, found the America of his day too hostile to esthetic ideas or new developments in art, and became an exile. La Farge, encountering the same lack of understanding or appreciation, remained to contribute richly to its shallow esthetic current, both through his own endowment and through his intimate contact with the vitality of contemporary French art, then unknown in this self-contained young world."

Marie Laurencin is holding an exhibition of some twenty of her latest paintings at the Durand-Ruel Galleries, until April 4. The critics disagreed as to the truth of the announcement that these paintings marked a departure from the familiar Laurencin formula. The *Brooklyn Eagle* spoke of the "revitalization which her painting has undergone during the last year" while the *Post* stated that the artist is "forsaking her familiar technique for more solidity of form" and expressed interest in what may "develop out of this fresh adventure into new paths."

The *Herald Tribune* found nothing new: "The group repeats ad nauseam the note by which she has long been known, a 'sweetly pretty' note, indicative of a mannerism rather than a style. . . . On the whole, she remains saccharine and thin."

Seven leading modern water colorists—John Marin, Charles Demuth, "Pop" Hart, Preston Dickinson, Charles Sheeler, Abraham Walkowitz, William Zorach—are having a group exhibition at the Downtown Gallery, until April 19. The reason for the "seven," according to Mrs. Halpert, the director, is that for years she has been hearing arguments as to which is the greatest and so takes this opportunity of placing them on her walls to speak for themselves. The critics failed to take advantage of the chance, giving all equal praise.

Holger Cahill in the catalogue foreword makes this strong statement: "The best men of the American water color school handle the medium with distinction. They have no superiors in the world today. . . . Looking at the pictures by these seven one is struck by the variety of approach and the remarkably high standard of achievement."

Ralph Flint, art critic, has turned painter—giving some evidence of truth to his reported statement that it is easier to paint than to write. An exhibition of paintings by Flint, who works in the realm of abstract decoration, is being held at the Jacques Seligmann Galleries, until April 4.

Henry McBride of the *Sun*: "If Mr. Flint was exaggerating when he said that it was easy to paint, at least it is true that he covers up his difficulties admirably. His exhibition gives no effect of strain anywhere. Mr. Flint's brushes ply with a musical grace that a mere critic notes with pleased surprise."

After an absence of more than ten years, Ben Ali Haggin who achieved fame long ago when he painted that celebrated \$25,000 portrait of Mary Garden, returned to the New York exhibition field with a one-man show of portraits in oil and pastel at the John Levy Galleries. Perhaps in anticipation of what the critics might say of the "prettiness" of Haggin's ladies, Mary Fanton Roberts wrote in the catalogue: "Mr. Haggin is fearless in preferring beauty to sordidness, and, in the main, youth to age—yet he makes no sacrifice of truth to this end."

The *Brooklyn Eagle*: "Personally, Mr. Haggin's brand of lure strikes the writer as being

a little old fashioned. It suggests the magazine covers of a decade and more ago. Mr. Haggin's beauties are a trifle Edwardian as is his method as well."

Daniel Garber's exhibition at the Macbeth Galleries was well received by the critics. The *Post*: "In his present showing Garber reveals what his last exhibit some years ago suggested: that he is beginning to paint in a different manner, working in larger masses and leaving out the bewildering intricacy of detail which gave his canvases the appearance of a tapestry rather than a painting. . . . Through color, draftsmanship and ability to imbue a scene with its peculiar character, Mr. Garber has always put over even the chaos with its detail which he previously delighted in; now these assets count even more heavily in his newer and more significant phase."

Emanuel Romano, a young Italian artist who came to America two years ago, is holding his first one-man show at the S. P. R. Galleries. The critic of the *Times* wrote of the zeal which Romano shows in these paintings and drawings, a zeal which has nothing to do with the subject matter: "On the contrary, in these pictures, farmers are leaning on their scythes; the family sits around the table, eating and drinking and cutting lovely hunks of bread; the mother nurses her baby; the workman chuckles over his newspaper. The line of the drawings is delicate; the color, that of faded fresco. But the delicacy is never precious and there is nothing weak about the sensitiveness."

There is a marked change in the art of Andrew Dasburg, according to Helen Appleton Read, of the *Brooklyn Eagle*, after viewing his recent exhibition of paintings and water colors at the Rehn Galleries: "The tendency to aridity and formalization, produced by an over concern with theory which characterized Mr. Dasburg's earlier work, has given way to a warmer, more human point of view."

At the Grand Central Galleries Dorothy Ochtman, who grows in her Greenwich, Conn.,

No Fumbling



"Still Life," by William Meyerowitz.

In the Barbizon-Plaza Galleries, New York, William Meyerowitz is holding, until April 6, an exhibition of paintings and etchings which critics declare is adding to his rapidly growing reputation as "an American modernist who can draw." This is the point which the *Sun* stressed in reviewing the show:

"Mr. Meyerowitz is one of that somewhat limited circle of American modernists who can draw, and whose handling of pigment is not marked by any naïve fumbling. What he elects to do he does with confident ease. His eliminations—and he eliminates generously—leave the essentials intact. With all this he has a satiric touch that is delightful."

garden the flowers she transfers to her canvas, held an exhibition of still life and interiors. "Miss Ochtman," said the *Sun*, "keeps to the even tenor of her way, seeing things as they have been seen before and recording them with quiet competence. She has a pleasing feeling for color and a keen sense of the spell that light weaves around commonplace things."

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Austrian Visitor



"Mrs. William Randolph Hearst, Jr.,"
by Taubes.

Frederick Taubes, cosmopolitan native of Austria, who, according to the New York *Evening Post*, "appears to have journeyed from Jerusalem through Paris, via di Chirico, and to New York, where he has accomplished a number of clever portraits," has been holding an exhibition at the Dudensing Galleries. One of these clever portraits, that of Mrs. William Randolph Hearst, Jr., which particularly

Guggenheim Fellows

Henry Allen Moe, secretary of the John Simon Guggenheim Memorial Foundation, announces that 77 painters, sculptors, scholars, novelists and poets have been awarded Fellowships amounting to \$175,000, raising the total number assisted in their careers since the Foundation's establishment six years ago to 372. The Fellowships granted will be used to carry on research and creative work on three continents, each one carrying with it about \$2,500. The Foundation has a capital fund of \$4,500,000, donated by Senator and Mrs. Simon Guggenheim.

In the field of fine arts, for creative work in painting, sculpture and etching the following have received Fellowships, on nomination of a jury consisting of James E. Fraser, Howard Giles and Rockwell Kent: Marsden Hartley, who will make a series of studies in Mexico; Alexander Brook; Harry Gottlieb; Joseph Pollet; Ione Robinson, who is a pupil of Diego Rivera, with whom she will do further work under her grant; Doris Rosenthal, who will also work in Mexico; Emil James Bistran; Harold Cash, who is now in the Belgian Congo making sculptural studies of the African negro (second grant); Oronzio Maldarelli; Reuben Nakian; Alexander R. Stavenitz, who will engage in creative work in etching, abroad.

pleased the critics, is herewith reproduced. "Pattern of Houses, Jerusalem," and "Sunlit Street, Bethlehem," the *Evening Post* called "original conceptions, ably executed in a highly personal form of expression."

The *Herald Tribune*: "Half the attraction of Mr. Taubes's painting has to do with the novelty of his palette, in which he harmonizes several delicate shades of gray, green and pink, and with them not infrequently produces a tempora-like surface quality." The *Detroit Free Press* correspondent wrote that Taubes seems to "waver between a surrealism and a sort of neo-classical realism."

Will Show Early Glass

An exhibition and sale of early American glass, assembled by Mrs. William Grieg Walker, owner of the John Hays Hammond, Jr., collection, will be held at the galleries of Myron Holmes, Inc., New York, April 6 to 18. The group will include many designs and colors in the various types of glass for the table and household decoration. Mrs. Walker for 10 years has been collecting in the East as well as on the Pacific coast, where she found many pieces taken there by the pioneers.

Will Show Early Miniatures

Work by Copley, Malbone, Peale and Sully will be included in an exhibition of Early American Miniatures during April at the Ehrich Galleries, New York.

Unusual



"The Family of the Composer Markievitch,"
by Tchelitcheff.

The Russian Tchelitcheff is the feature, if not by merit at least by oddity, of a four-man show being held until April 9 at the Balzac Galleries, New York. Tchelitcheff, like di Chirico, is a "thriller," and his "Family of the Composer Markievitch" is illustrative of the means he employs. With a tonality of powdery blue he presents a composition that is wholly still life. The heads of the family—and the word "heads" is used literally—appear as paintings posed on the "shoulders" of improvised mannikins that have plaster cast hands.

The other artists in the exhibition are Ber-man, Leonide and Berard.

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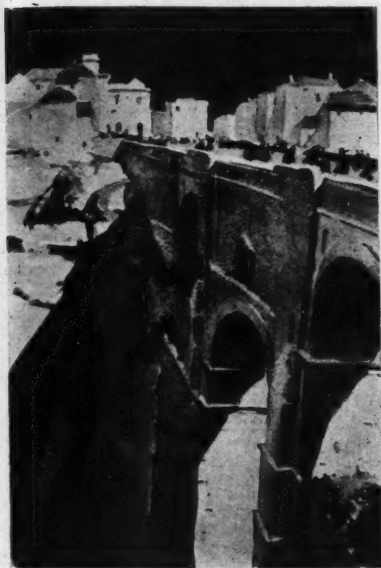
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Ice and Flame



"Bridge at Ronda," by Eliot O'Hara. Brokaw Prize at American Water Color Show.

Eliot O'Hara, water colorist, and Guggenheim Fellowship man of 1928, who last year showed his paintings of Soviet Russia at the Macbeth Gallery, New York (they afterwards toured the country under the auspices of the American Federation of Arts), has added four more regions to his repertory—Labrador, Spain, France and the Maine coast—and is now exhibiting (until April 18) at the Argent Galleries, New York. There will be among other works a rain-drenched Cordova, a festive Seville, a sunlit iceberg, a lonely New England beach.

O'Hara is said to have found icebergs and moonlit arctic waterways enchanting subjects for water color. Arranging the show may prove to be quite a problem to the Argent Galleries, because the fate of an iceberg if hung in proximity to the "Bridge at Ronda," with its shimmering heat, may well be imagined. The bridge subject, reproduced herewith, won the Irving Brokaw prize at last Fall's combined exhibition of the American Water Color Society and the New York Water Color Club.

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New Galleries

The Bachstitz Galleries, through whose hands many works of art of the greatest importance have passed, have moved from the Ritz-Carlton Hotel, New York, to the Sherry Netherland Hotel. This is their ninth year in New York. One of their most important sales was that of "The Descent from the Cross," by Rembrandt which, along with six rock crystal objects known as the Hatzfeld Treasure, was purchased by Joseph E. Widener. Other important sales to American collectors included "The Earl of Arundel" and "Cardinal Rivarola" by Van Dyke, "Portrait of an Old Lady" and "St. Matthew" by Rembrandt, a bronze horse by Leonardo da Vinci, "Madonna and Child" by Mantegna, "Portrait of Old Parr" by Rubens, "St. Augustine" by Fra Angelico, "Portrait" by Roger van der Weyden, master works by Terborch, Hobbema, Franz Hals, and several important Dutch, German, Italian and French primitives.

In addition to the fame of the Bachstitz Galleries as dealers in paintings they have handled various noted classical collections. A recent Metropolitan Museum acquisition from them was a unique Greek sword sheath of the V century B.C. The galleries provided the St. Louis Museum with its collection of Greek and Roman jewels.

Two exhibits are now being held at the galleries. One comprising paintings, includes a portrait by Gerard David, one of only four known to exist; a portrait of Donna Toaguina Candade by Goya; and a view of Dresden by Belotta. Of greatest importance, however, is "The Holy Family" and "Portrait of Heriman von Gutenberg" by Albrecht Dürer, and a portrait by Raphael. The other collection, consisting of classical art, includes the Ganymede jewels, a set of Scythian bracelets, Merovingian jewels, a Byzantine hand cross, an Ostrogothic tumulus and a necklace from Olbia.

Divorced!

After holding their annual exhibitions together for 10 years, the New York Water-Color Club and the American Water Color Society have decided to hold their shows separately. Hitherto the annual exhibition of the two societies has been held in December or January, but from now on it is expected that the American Water Color Society will hold its exhibition in October, while the other organization will show in April.

It was learned that the decision to separate was friendly. The joint exhibition was found to be too large, and many worthwhile paintings had to be excluded. In addition, some members of the New York society, the younger of the two organizations, tending toward modernism, felt they would be better able "to keep up with the times" if they showed independently.

Germans



"Fear of God," by Heinrich Nuesslein.

The International Art Center of the Roerich Museum is holding an exhibition of contemporary German art until April 12. Among the exhibitors is Prof. Franz Naager, whose paintings are in the Kaiser Wilhelm Saal in Berlin and in collections in Munich, Baden-Baden, Venice and New York. Henry Nuesslein, whose paintings, according to the critics, reveal a subconscious note of the old mystic art of Germany and of the forces which dominated the art of Dürer, Goya, Blake and Van Gogh, is also represented with portrait, landscape and still life subjects.

Typical of the influence of the modern German dance in art is the sculpture of Mrs. Leo Ziemssen Moll, Fred Schweigardt and Prof. Grosshans. "Everything in modern life seems to express movement," says Mrs. Moll, "and modern sculptors, therefore, are more interested in movement than in form."

Cass Gilbert Honored

The Royal Academy, London, has honored Cass Gilbert, architect, president of the National Academy of Design, by electing him Honorary Foreign Member. Mr. Gilbert is the seventh American to be thus honored, the others being Gilbert Stuart, John Singleton Copley, Martin Fisher, Edwin A. Abbey and John Singer Sargent.

Cass Gilbert, born in Zanesville, O., in 1859, attended the Massachusetts Institute of Technology. He has been architect of many important buildings throughout the United States.

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New York Auction Rich in McIntire Items

In the collection of American antiques from the House of Flayderman, Boston, which will go on exhibition at the American Art Galleries, New York, early in April, to be dispersed the afternoons of April 17 and 18, is this mantel by Samuel McIntire, famous Salem builder and cabinet-maker. It was taken from the room in which McIntire died in his home at 31 Summer Street, Salem, Mass., and was purchased by Mr. Flayderman from the wife of the son of Frank W. Benson. Report has it that the Essex Institute has stirred up a controversy concerning the removal of this historic piece from its original place.

The collection also boasts an entire McIntire room complete with paneling, doors, mantel, wainscot and windows, taken from the Putnam-Hanson House at 94 Boston Street, Salem. In addition there are two other mantels and various pieces of furniture, making a representa-



Mantel from McIntire's House.

tive assemblage of the art of the master "wood-carver of Salem." Goddard and Townsend are among the other cabinet-makers included.

A Berlin Auction

An auction of engravings and drawings by old masters to be held by Hollstein & Puppel, in Berlin, May 4 to 6, comprises works from the XV to the XIX centuries. Included are Dürer's "St. George on a Horse," Rembrandt's "Little Tomb" and "Jan Lutma," the famous series dealing with the Passion by Schöngauer ("Ecce Homo," "Die Dornenkrönung" and "Christ on the Cross"), and some rare copper engravings by Pieter Breughel the Elder.

Among the drawings of the Dutch school, to mention only a few, are two Van Dycks and several by Jordaens, Vinckebooms, Bril and Pieter Breughel the Elder. The Italian school is represented by such masters as Titian, Veronese, Fra Bartolomeo, Verrocchio, Tintoretto, and del Sarto. The French XVIII artists range from Boucher to Hubert Robert.

"Iron Virgin" a Fake

A death bed confession has recently revealed that Nuremberg's "Iron Virgin," for years considered the most terrifying of medieval torture instruments, is spurious. She was

fabricated in 1867 to replace an original which a French officer removed to Vienna in 1834. The son of a Nuremberg antiquarian, pledged to reveal the secret before he died, told the truth just before his death a few weeks ago.

The statue is clothed in a demure cloak, but this is only a guise. The coat is lined with steel prongs, and the function of the original was to enfold culprits and slowly drain them of life.

New York Auction Sales

The following auctions are scheduled for the American Art Association for April: April 2, Ehrich collection, old masters; April 9, Barker library, rare books; April 8, 9, 10, 11, Andrews-Blake, French and English furniture, tapestries and art objects; April 10, Andrews-Loomis-Powell-Stebbins, prints; April 17, 18, Flayderman, American furniture and decorations; April 22, 23, George S. McKearin, American glass; April 24, 25, combination sale; William P. Clyde collection of French and English furniture, tapestries, rugs, old silver and art objects.

Lucy Stanton Is Dead

Lucy Stanton, well known in the South as a portraitist, died in Athens, Ga., at the age of 55. She painted many notables of the South, among her works being the portrait of General Howell Cobb in Congressional Hall, Washington, and Chancellor Charles M. Snelling, in the University of Georgia. Her miniature of Joel Chandler Harris is in the Uncle Remus Memorial Room at Emory University.

New Auction House

The National Art Galleries, a new auction house conceived apparently on ambitious lines, has been established at the Hotel Plaza, New York, in the old Rose Room, historic in years past as the center of Gotham's most fashionable gatherings. Important auction sales are promised at intervals throughout the season, and continuous exhibitions of art and private sales of period furniture and works of art will be held.

Frederick A. Chapman, famous auctioneer who held the gavel for many years at the Anderson Galleries, New York, now sold to and amalgamated with the American Art Galleries, will conduct the sales. Miss Anna Counihan, also once identified with the Anderson Galleries, and an expert in arranging the exhibition of collections, will be associated with the new enterprise.

While the National Art Galleries will do little with auction sales the first season but will concentrate on establishing high class exhibition galleries, the officials expect that as the project continues the auction department will outstrip the exhibition branch, ultimately fulfilling the expressed object of becoming a "Christie's in America."

"Formes" in English

Formes, the French periodical on modern, ancient and oriental art, has established American headquarters at Demotte, Inc., 25 East 78th St., New York. It is the first French art magazine to be translated into English, and is profusely illustrated with full page reproductions done by the finest process of French printing. A. Hyatt Mayor, the American editor, announces he will try to bring about a closer art liaison between Europe and America.

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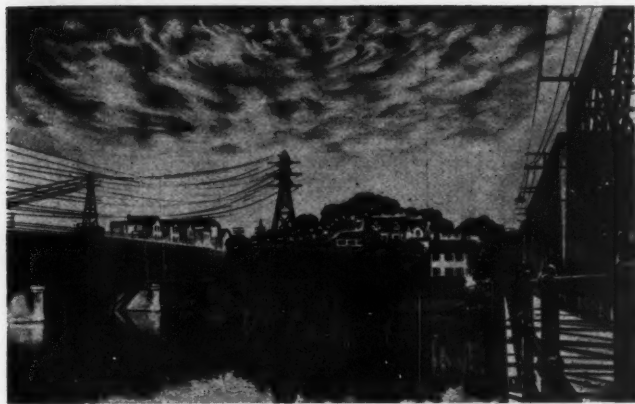
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Among the Print Makers, Old and Modern

Lozowick, American, Wins \$1,000 Cleveland Print Club Prize



"City on a Rock." Lithograph by Louis Lozowick (America); \$1,000 Prize.



"Milking." Etching by Austin Frederick (England); Third Prize.

Last Summer the Print Club of Cleveland announced an international competitive exhibition of unpublished prints, from which it proposed to purchase a print to use as its annual publication, providing one of satisfactory quality was submitted. The exhibition is now being held in the Cleveland Museum of Art, and the jury found the entries so fine that it had no trouble awarding the \$1,000 purchase prize to one of "satisfactory quality." Louis Lozowick of New York was the winner with the lithograph, "City on a Rock."

From the 542 entries by 242 artists, 306 were selected for exhibition, and because of their uniform high quality the jury recommended the award of other prizes. The second prize (\$100) went to Leo Mayer of Germany for his dry point, "Maler and Malerin," and

the third to Austin Frederick of England for "Milking," an etching. Artists receiving honorable mentions were: Glenn O. Coleman of America, Enid Butcher and Clifford Webb of Great Britain, Yves Alex, Joan Emile Labourneur and Edouard Goerg of France, and Karl Hofer of Germany. The jury: Henry McBride, Henry G. Keller and Mrs. Malcolm L. McBride.

Henry McBride explained: "Louis Lozowick is—in spite of his name—a member of the American group. This is just as it happened. The jury of award had no bias in favor of the

native product. It was agreed among them that merit alone was to affect the decision. Just the same it is gratifying to have an American win so formidable a contest, and with so worthy a plate. In recent years there has been an awakening of interest in prints all over the world, and the international character of the present display easily shows how the scale of quality has been constantly ascending everywhere. Ten years ago such a collection of contemporary prints would have been impossible."

"The Fifty Prints"

Lewis Mumford, who constituted the one-man jury of the American Institute of Graphic Arts in picking the "Fifty Prints of the Year," and whose judgment was called into question by Paul Berdanier in the last number of *THE ART DIGEST*, replies to his critic as follows:

"In commenting upon Mr. Paul Berdanier's criticism of my selection of the 'Fifty Prints of the Year,' I must refuse to be bound by his categories—modern and conservative. Each generation finds new sources of experience, adopts new symbols, and essays new techniques. Those who lead in this effort become for the moment the 'moderns,' as opposed to those who remain satisfied with conventional symbols and well-established means. But in any ultimate view, the opposition between the academic and the modernist is meaningless: and one can certainly not weed out a thousand prints on any such terms: one's ultimate distinction is always the difference between good and bad art.

"There is no mechanical device for measuring the value of a work of art; so it follows that every selection will reflect something of the character and interests of the person who makes the judgment, even though the judge himself be studiously on guard against mere idiosyncrasy, and even though culture, taste, historical and technical knowledge serve as a balance-wheel and stabilizer. If one has a natural bias in favor of those who are pushing forward, rather than those who are only holding their ground for consolidating their gains, the latter have the obvious advantage of familiarity, and in the act of choosing an exhibition the weight is in their favor.

"In selecting the Fifty Prints of the Year, I made no deliberate effort to balance off the

'moderns' and the conservatives; but any disinterested and judicious observer will not fail to see that at least twenty of these prints were, by reason of their familiar symbols and well-established techniques, in the conservative class: among these, at least ten are pictures that the most hidebound academy should be proud to exhibit. Must I refer to such



"Maler and Malerin." Drypoint by Leo Mayer (Germany); Second Prize.

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prints as Mr. Gifford Beal's 'Fisherman's Daughter,' Mr. Christian Dull's 'Seine Boats,' Mr. Thomas Nason's 'Louisburg Square' to prove my point? The fact that Mr. Berdanier seems unable to recognize the excellent and quite orthodox merits of these pictures—he specifically says that 'no one name representative of the conservative or academic schools appears on the roster'—must be my sole excuse for this invidious mention. Mediocrity, dullness, sentimentality disguised as charm of line, feebleness of idea or execution, imitativeness, mere manual skill without a trace of esthetic impulse, these qualities were the only barriers to admission in the 'Fifty Prints of the Year,' and it is hardly the fault of the judge that this criterion condemned so many academic artists to limbo.

"Does Mr. Berdanier think that he weakens my selection by urging that academicism is becoming fashionable? In point of fact, it is not true; and if it were true, it would still be insignificant: the best work of any period is not necessarily fashionable; and it is more important, in such an educational exhibition as the 'Fifty Prints of the Year,' to show the way that the good artists are working than to exhibit the latest fluctuations in the commodities offered by the printshops and auction rooms."

Burton Emmett, who was the member of the Institute in charge, has also replied to Mr. Berdanier, taking issue with him in all matters save one. He has conceded that the one-man jury system is not satisfactory and has promised to submit another system for the Institute to try. He wrote:

"It was fine of you to go to the mat as you have in your letters to me and to THE ART DIGEST, regarding your protest against the 'Fifty Prints of the Year' exhibition. It would be better for everyone if more artists and more members of the Institute spoke their minds freely in this way.

"I would feel very much more guilty about this matter than I do, if you had been able to point to a single instance throughout the history of art in which a jury system of any kind had given universal satisfaction. As sure as there is a jury, whether of one, two, three or five men, there is to be dissatisfaction. During its first three years, the 'Fifty Prints' were selected by two one-man juries. A con-

(Continued on page 22)

Boyd Wins Prize at Wood Block Annual



"Interior," by Fiske Boyd. Prize for Best Print in Exhibition.

To Fiske Boyd's print, "Interior," representing the inside of a rural home, went the Mildred Boericke prize at the fifth annual exhibition of block prints at the Print Club, Philadelphia, until April 11. Honorable mentions were awarded to "Connecticut" by I. J. Sanger, a New England village almost hidden by large trees, and to "Low Water" by Charles M. Capps, a tidal scene with the cross beams beneath a wooden bridge providing the pattern. Among the prints the American scene predominates, the subjects being taken from as diverse locales as Telegraph Hill, San Francisco, the pueblos of the Southwest, and New England farm houses. Many of the foremost print makers in the country are included.

C. H. Bonte of the Philadelphia *Inquirer* wrote: "The showing is engaging chiefly by reason of the high imaginative qualities disclosed and the wide choice of unusual subjects treated. An agreeable form of modernism, to which surely no one need take exception in these days, is very generally manifest, and there are many other details of workmanship to enlist enthusiastic attentions. . . .

"Color block prints, which are far more difficult to make than those in black and white, are present in an impressive array. Many more of these are shown than were in the other four exhibitions—a proof, it would seem, that this variety of print is growing in favor among the artists and their patrons."

"Characteristically American"

A collection of fifty of the "most characteristically American etchings, wood cuts and lithographs" is being exhibited in Riga, Republic of Latvia, until May 1. The selection was made by Isaac Friedlander, vice-president of the Graphic Arts Society of Riga and himself an etcher and wood engraver of note, now visiting in New York.

Mr. Friedlander's choice comprised Peggy Bacon, "Pop" Hart, Max Weber, Stuart Davis, Mabel Dwight, Louis Lozowick, Wanda Gag, Theresa Bernstein, Emil Ganso, William Meyerowitz, George Biddle and Glenn O. Coleman.

Prints by "Little Masters"

Readers of THE ART DIGEST will remember Lessing J. Rosenwald's loan exhibition of Rembrandt etchings at the Art Alliance in Philadelphia and his later group of other important old masters at the Print Club there. Until April 18 another loan exhibition of the same owner is being held at the Print Club, this time of the "Little Masters."

"The Hundred Guilder Print"

A superb copy of Rembrandt's "Hundred Guilder Print," "Christ Healing the Sick," will be sold at the large print auction of the American Art Association the evening of April 10. This etching is in the second state with the diagonal lines on the donkey's neck and before any retouching.

Leighton Wood Blocks Shown

Clare Leighton, one of England's foremost wood block artists, who was awarded first prize at the International Exhibition of Engraving in 1930 at the Chicago Institute, is having an exhibition at the Hooper Bookshop in New York through April. Among the prints will be those used as illustrations in the new editions of "Return of the Native," "The Sea and the Jungle" and "Wuthering Heights."

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The News and Opinion of Books on Art

"Men of Art"

The Book-of-the-Month Club has selected for its April choice "Men of Art," by Thomas Craven (New York; Simon & Schuster; \$3.00).

Mr. Craven, who is an outstanding art critic and is extremely interested in the history of art, in this book has selected the men from the time of Giotto down to the present day who have employed paint as a means of self-expression and who symbolize turning points in the history of art. He has chosen to treat these men not as isolated entities but against the full background of the age in which each lived.

This idea is best summed up by the author, when he says: "One must say of the true artist 'here the subject has moved him, forced him to build, to unburden himself of his feelings, to transfer to nature the intensity of his experiences, the flavor of a rare personality, the joy, the deeper interest, the sharper tragedy of one afflicted with living'."

Mr. Craven has striven to emphasize the humanity of the artist and portray the creative adventures of the masters of art in all environments. The necessary omissions he has made of many of the great men were due to the fact that they were "not typical of certain tendencies in the growth of civilization."

The volume is replete with 40 beautiful full page reproductions.

Don Quixote, Modern

Mrs. Adeline Atwater, director of the S. P. R. Galleries in New York, has written a novel, "The Marriage of Don Quixote" (New York; Bobbs-Merrill; \$2), in which she skillfully interweaves the artistic background of the art dealers' world with the delineation of the character of her rather peculiar hero—peculiar when judged from modern standards.

Don Quixote, in this case Donald Winsor, is a product of a Kansas farm who adopted the philosophy that ambition is a mistake. The story deals with his adventures after his employer, an art dealer, moves from Kansas City to New York to seek greener pastures and takes Don Quixote with him as porter for his gallery.

In a Manner of Speaking

"Dauber says he took up landscape painting to forget a love disappointment."

"Art for heart's ache, eh?"

Announcing New Design Portfolio

By DORIS ROSENTHAL

PERTAINING TO FLOWERS AND TREES

Those acquainted with this series of decorative art motifs will welcome the addition of new publications; a total of seven portfolios now being available. The usual careful choice and arrangement of historic and contemporary art motifs from pottery, textiles, carvings, manuscripts, etc., is evident.

Each portfolio comprises 50 plates of design motifs printed on durable cream stock on which the source of each motif is indicated. An illustrated frontispiece "How to Use" offers helpful suggestions for teaching. These plates measuring 11"x14" are an adaptable size for use in classroom.

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Decorative Art

"Decorative Art—1931," the 26th issue of the Year Book of *The Studio* (now published in this country as *Atelier*) has just come off the press (New York; William Edwin Rudge; \$4.50, cloth; \$3.00, wrappers).

In this issue each important phase of contemporary domestic architecture and decoration is discussed by an expert. There is a special introduction on the modern style written by Maurice Dufrene, noted Paris architect.

Mr. Dufrene in his foreword says the tendency towards an international art is rapidly growing, due to the fact that life is assuming a uniformity, materially and spiritually, which is making its impression on the art of the present epoch, "in which science and the machine are supreme, money is power and speed rules the world." He deplores this tendency and feels that each artistic expression should reflect its own nationality, for an ultimate fusion of style will produce an anonymity of art resulting in the downfall of art itself.

The main divisions of the book deal with The House, Its Exterior; The Interior; Furniture and Fabrics; Lighting and Heating; Pottery, Glass, Decoration and Ornament. It is profusely illustrated with 6 plates in color, showing various schemes of interior decoration, and about 400 other reproductions.

Cecilia Beaux's Book

The life and spirit of Cecilia Beaux, known to many as "the woman who can paint white," is revealed in her book, "Background with Figures" (Houghton, Mifflin; New York). "The title of the book," said Isabel Paterson in the *Herald Tribune*, "is peculiarly apt. Human beings are obviously only a part of the general composition to Miss Beaux; she sees them almost as 'trees walking.' Her painting exhibits the same quality. Though she is best known as a portrait painter, the decorative possibilities of the theme comes first. She renders her sitters as natural objects, part of a pattern.

"Sometimes her work suggests that of Sargent, a series of rapid social notations; sometimes there is the caressing touch of the XVIII century court painters; sometimes she has obviously been impressed by Whistler, as all of her generation must have been impressed."

Miss Beaux's book is written in the same deft style as her paintings. Apparently she was never bored or sorrowful. Candid yet reserved, her narrative is altogether engaging and at times poetic. For instance: "It rained yesterday, and now the sun is drawing out the pine and the earth's essence, where arbutus was and has left its breath behind."

The Permanent Palette

By MARTIN FISCHER, tells how and why. It is a scientific treatise written in non-technical language for the student and artist who wants to tell his story in enduring fashion. Besides an historic discussion of the painting methods of old masters, the palettes of some great living painters are given. Contains a glossary of the painter's terms re-defined in simple scientific manner.

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Romance of New York

Number 26 in the series of "Modern Masters of Etching" is devoted to the work of Martin Lewis, the etcher who has brought a touch of romance to his views of New York's streets, (New York; William Edwin Rudge; \$2.00). Malcolm Salaman wrote the foreword.

This etcher, a native of Australia, has managed to get the psychology of the contemporary American street crowd. As best evidencing this is "The Orator, Madison Square"; while "Bay Windows," "Rain on Murray Hill," and "Quarter of Nine—Saturday's Children" are others showing the same penetration.

Two prints, the results of Mr. Lewis's two-year stay in Japan, also included are: "Rain, Japan," an arresting transcription of atmospheric conditions in that country, and "Street Booth, Tokyo, New Year's Eve," representing a festive night street scene. His night studies of New York, done after he returned from Japan, such as "East Side Night—Williamsburg Bridge," "Derricks at Night," "Relics" and "Glow of the City" belong to the nocturnal mystery that is an inspiring theme to Mr. Lewis.

British Water Color Painting and Painters of Today

By J. Littlejohns, R.B.A., A.R.W.A.

The author, himself a water-color artist of note, has selected the works of twenty outstanding British water-color painters for the subject of this book, discussing their different styles of handling the medium, with explanatory and descriptive notes of great interest to artists, students, and to all admirers of water-color painting. 40 full page color plates and other illustrations. 158 pages. \$7.50.

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Rare Books and Manuscripts

Books and Presidents

Dr. A. S. W. Rosenbach in a recent meeting of the Pennsylvania Library Club gave his estimate of the presidents of the United States as book collectors and found President Hoover the greatest since Thomas Jefferson. Mr. Hoover, like Jefferson, gathers volumes on all his journeys. When he was in China in 1899 he assembled a comprehensive collection of books in many languages on China and the Chinese people, which he gave to Stanford University.

Only four presidents were collectors of importance, according to Dr. Rosenbach—Washington, John Adams, Jefferson and Hoover. Washington was a true collector, owning the best editions of his favorite authors and John Adams had one of the largest libraries in the colonies, collecting mostly Americana.

"Jefferson," Dr. Rosenbach said, "was a book collector in every sense of the word, with an inquisitive mind like Benjamin Franklin's. He liked to secure first-hand information from original sources. . . . Lincoln had many law books which would be worthless were it not for the magic name. 'A. Lincoln,' written on the title page. Roosevelt was a great reader and a great collector, proud of his big game library and of his acquaintance with rare books, and Wilson used books but had no real love for them. He was like other university professors who like to use libraries, but not to form them. Like all historians he had about him the apparatus of his profession, the works of reference and other books that would direct him in his studies."

Autographed Editions

On the afternoon of April 9 the library of standard sets formed by Mrs. Mary A. Barker will be sold at the American Art Galleries, for the benefit of the Home of the Friendless at Peoria, Ill. The complete autographed works of Elizabeth Barrett Browning in six volumes bound in rose crushed levant morocco appear in this collection.

Several autographed works are included, including editions of John Burroughs, Mark Twain, Bret Harte, and Joseph Conrad. A fine set of Dickens' works is illustrated by Cruikshank and extra-illustrated by the insertion of 37 original watercolors by Kyd. This is the edition *Magnifique*, one of 26 sets on Japan vellum. A set of Eugene Field is also a Japan vellum set, of which only 100 were issued, and is in 12 volumes, bound on blue crushed levant morocco.

An Icy Trove

First editions of "Pickwick Papers" in original parts, firsts of Boswell's "Life of Johnson," of Scott's novels and countless others may prove to be the invaluable find of book collectors on the shores of Hudson's Bay.

The New York *Evening Post*: "In a letter to a Toronto biblio expert, an engineer stationed upon the icy frontiers of civilization has asked

for help in checking countless volumes, the accumulated libraries of hundreds of traders through a couple of centuries, books used to while away hundreds of thousands of long, bitter winter evenings." For two centuries traders have lived on the bay and at every post libraries grew from the books which came from England. Authentication of editions and "points" still remains to be checked, however.

Pointless "Points"

Undue stress is being laid on the value of "points" by the collectors of modern first editions, according to an article in the New York *Times*:

"Collectors, particularly collectors of modern first editions, are incorrigible. How long will they continue to be led around by the nose by enterprising amateurs and semi-professionals who delight in putting up this game of 'points' on them? The oldsters are not so easily taken in. No one pays any serious attention any more to the 'give'-give' controversy in Boswell's 'Johnson' today. And even in the heyday of the discovery of the 'point,' no appreciable effect was seen on the market values of the variants. The 'point' has been properly relegated to the limbo of the insignificant. Collectors of old books have learned to do without original end papers. They can forego the delight of possessing original bindings. They are quite happy to treasure certain first editions in any form. One does not hear them carping about broken type and publishers' stamps on the binding. But the modern book-hunter has to learn his lesson. He should be taught that he is not collecting just paper and ink and cloth and gold leaf, but the thought of an author, trapped and embalmed for the first time in these more or less permanent materials, in a more or less fortuitous form.

"We do not mean to deny that the discovery and exploitation of 'points' based on minor variations in type add zest to the sport of collecting. The amateur who can say to a rival, 'My copy has more errors in it than yours,' is having a hilarious time. Indeed, the pursuit of such evidence has sometimes led to useful information regarding the sequence of various printings. But too often such industry tends to place undue emphasis on a very unimportant aspect of a delightful hobby, and it has led to such unwholesome results as the artificial manufacture of 'points.'"

Columbus's First Letter

Dati's Italian metrical version of Columbus's first letter, one of the five known XV century versions, dated Florence, Oct. 26, 1495, was bought by Dr. A. S. W. Rosenbach for \$5,100 at a recent American Art Association auction. The four-leaf tract is printed in Roman type, while on the first page below the title heading is a large wood cut representing the discovery of America.

The only other recorded copy of this edition is the E. D. Church copy in the Huntington Library, Pasadena.

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"Fifty Prints"

[Continued from page 20]

servative artist selected twenty-five conservative prints, and a modern artist selected twenty-five modern prints. This aroused so much criticism for its effort to separate the two kinds of prints that it was abandoned for the present one-man jury system. None of us has ever been satisfied with this present plan. It is only during the past two or three weeks that I have devised another system, which will be at least an improvement.

"I agree with you, in other words, regarding the desirability of a different jury system. On every other point in your letter I disagree with you: (1) Modernism is not dead—don't believe that dispatch from Paris which, in various forms, I have read almost yearly since 1926. (2) You say that the conservatives have been treated unfairly. Mr. E. A. Jewell in the New York *Times* says, 'Conservatives should be delighted.' (3) You say the exhibition is not representative of the trend. Compare this show with the write-ups in recent numbers of *THE ART DIGEST*, such as the Print Club of Philadelphia in the 1st March issue, the recent International Exhibition of Woodcuts and Lithographs at the Chicago Art Institute, and you will find that the trend is towards the modern. This is shown also by the greatly increased number of modern prints in the exhibitions of the Brooklyn Etchers' Society and the Chicago Society of Etchers. (4) You complain of lack of fairness. This, I rather resent. I can testify that, even though you dislike their selections, Mr. Walter Pach, Mr. John Sloan and Mr. Lewis Mumford, have done their damndest to be broadminded and as fair to both camps as they possibly could.

"However, we can both agree in the hope that my new system (if only it works) may iron out these minor differences of opinion."

Burton Emmett's plan for revising the Institute's jury system is so simple and seems so practical that it is strange no one thought of it before, and that it has not already been put in practice for numerous big art exhibitions. Under it a conservative juror and a modern juror would divide the prints into two main groups (a third group being "neutral"), according to their choosing. The works in each group would be counted, a ratio established, and each would then pick the number to which he was entitled. If there were three modern prints to two conservative ones, then the modern juror would pick 30 examples and the conservative 20.

The subject is of so much interest to the art world that Mr. Emmett's first draft of his plan is herewith printed in full:

"The plan I have in mind is still in a for-

[Continued on page 25]

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Great Calendar of U. S. and Canadian Exhibitions

- Birmingham, Ala.**
ANDERSON GALLERIES—Indefinite: Paintings, engravings, woodblocks.
- Del Monte, Cal.**
DEL MONTE ART GALLERY—To Apr. 12: California landscapes, Arthur Hill Gilbert.
- Laguna Beach, Cal.**
LAGUNA BEACH GALLERY—Apr.: Spring exhibition. **FERN BURFORD GALLERIES**—To Apr. 15: Exhibition of Flower paintings, Marius Smith.
- La Jolla, Cal.**
ART ASSOCIATION—Apr.: LaJolla Art Association Easter exhibition.
- Los Angeles, Cal.**
DALZELL - HATFIELD GALLERIES—Apr.: Paintings, etchings, lithographs and monotypes, watercolors, Millard Sheets. **BILTMORE SALON**—Apr. 20-May 16: Landscapes, George K. Brandriff. **LOS ANGELES MUSEUM**—Apr.: 12th Annual painters and sculptors show; watercolors, W. E. Musick; contemporary Japanese prints.
- Oakland, Cal.**
OAKLAND ART GALLERY—Apr. 8-30: Paintings and sculpture collected on Island of Bali.
- Pasadena, Cal.**
GRACE NICHOLSON GALLERIES—Apr.: Siam art, antiques and paintings.
- Sacramento, Cal.**
KINGSLEY ART CLUB—To Apr. 6: Paris studios, Florence Veach.
- San Diego, Cal.**
FINE ARTS GALLERY—Apr.: Paintings, Charles J. Rider, Elizabeth Sherman, Norman Kennedy, Lorser Feitelson; Whistler lithographs; "How Prints are Made"; School exhibition.
- San Francisco, Cal.**
CALIFORNIA PALACE OF THE LEGION OF HONOR—To Apr. 8: Watercolors, Josef Bakos. To Apr. 20: Paintings and drawings of Mexican life, Maxine Albrow; paintings, Marc Chagall; paintings, drawings, woodblocks, pastels and sculpture, Peter Krasnow. **CASA DE MANANA**—Apr. 1-15: Photographs by Roger Sturtevant. **PAUL ELDER GALLERY**—To Apr.: Camera studies, Dr. Alexander Arkatow. **S. G. GUMP CO.**—To Apr. 18: Paintings, Ernest Lawson.
- Santa Barbara, Cal.**
ART LEAGUE—Apr. 6-18: Paintings and watercolors, Sheldon Pennoyer.
- Denver, Colo.**
DENVER ART MUSEUM—Apr.: Exhibition of Chinese paintings; loan collection prints and drawings (Cleveland Museum of Art).
- Hartford, Conn.**
WADSWORTH ATHENEUM—To Apr. 12: Paintings, F. Luis Mora, Hobart and Spencer Nichols.
- Wilmington, Del.**
SOCIETY OF FINE ARTS—Apr. 3-May 13: The Spackman Collection.
- Washington, D. C.**
UNITED STATES NATIONAL MUSEUM (Smithsonian Institute)—To Apr. 26: Etchings, Mr. and Mrs. Will Simmons. To Apr. 30: Memorial exhibition of watercolors, Henry Bacon. **CORCORAN GALLERY**—Apr.: Exhibition of Mexican Arts. **PHILLIPS MEMORIAL GALLERY**—To Apr. 15: Watercolors, Julie Raymond.
- St. Petersburg, Fla.**
ART CLUB—To Apr. 14: Annual meeting of Southern States Art League.
- Savannah, Ga.**
TELFAIR ACADEMY OF ARTS & SCIENCES—Apr. 9-30: So. States Art League exhibition.
- Chicago, Ill.**
ARTHUR ACKERMANN & SON—Apr.: Original drawings, Thos. Rowlandson. **ARTS CLUB**—To Apr. 13: Sculpture, Maillol, Despiau, Bourdelle (Brainard Lemon Silver Collection). **ART INSTITUTE**—To Apr. 21: Foreign paintings, Carnegie International exhibition; prints and drawings, Rodolphe Bredsin; the Guelph Treasure; Apr.: Pottery made at Hull House. **CARSON, FRIE, SCOTT & CO.**—Apr. 8-25: Paintings, watercolors, lithographs and etchings; Frank Brangwyn. **CHICAGO GALLERIES ASSOCIATION**—To Apr. 14: Paintings, Gerald Cassidy, Joseph A. Fleck, Joseph Allworthy. **O'BRIEN ART GALLERY**—Apr.: Paintings, Byron Boyd.
- Decatur, Ill.**
INSTITUTE OF CIVIC ARTS—Apr.: Architectural gardening.
- Rockford, Ill.**
ART ASSOCIATION—Apr. 6-30: Exhibition, work of Rockford and vicinity painters.
- Springfield, Ill.**
ART ASSOCIATION—Apr.: Hoosier Salon.
- Indianapolis, Ind.**
JOHN HERRON ART INSTITUTE—Apr. 7-21: Fifty prints of the year; water colors by Charles Knapp; modern paintings from Becker Gallery.
- Richmond, Ind.**
ART ASSOCIATION—Apr.: 34th Annual exhibit by Indiana Painters.
- Des Moines, Ia.**
ASSOCIATION OF FINE ARTS—Apr. 3-30: Paintings and etchings, Frank W. Benson.
- Dubuque, Ia.**
ART ASSOCIATION—Apr.: Soap sculpture exhibit; city wide children's exhibit.
- Manhattan, Kans.**
K. S. A. COLLEGE—To Apr. 13: Modern American Prints from Frederic Kepple & Co., N. Y.
- Wichita, Kans.**
ART ASSOCIATION—Apr.: Grand Central Galleries exhibit.
- Louisville, Ky.**
J. B. SPEED MEMORIAL MUSEUM—Apr.: Wrought Iron, Pewter and Copper.
- New Orleans, La.**
ARTS & CRAFTS CLUB—Apr. 3-17: Scholarship show, former students of N. O. Art School. **ISAAC DELGADO MUSEUM OF ART**—Apr.: Duncan Phillips Collection, A. F. A.
- Portland, Me.**
SWEAT MEMORIAL MUSEUM—Apr. 17-30: International photo salon.
- Baltimore, Md.**
MUSEUM OF ART—Apr.: Corcoran Biennial; British watercolors and drawings; exhibition, Lillian Giffen, Margaret Law. **CHARCOAL CLUB**—To Apr. 15: Paintings and watercolors, Charles Bockler. **PURNELL ART GALLERIES**—Apr.: Old paintings and contemporary etchings.
- Boston, Mass.**
MUSEUM OF FINE ARTS—Apr.: Loan exhibition of Hester Bateman silver; exhibition of Wedgwood pottery; prints, Alexander Cozens; portrait engravings, Nanteuil; drawings, Millet; memorial exhibition, Charles Grafty; XVIII century French designs. **BOSTON ART CLUB**—To Apr. 11: Exhibition of prints. **CASSON GALLERIES**—Apr.: American paintings, miscellaneous etchings. **DOLL & RICHARDS**—To Apr. 14: Paintings, Marian P. Sloane. **GOODMAN-WALKER**—To Apr. 25: Etchings and engravings by Great Masters. **GOODSPEED'S BOOK SHOP**—Apr.: Color prints. **GUILD OF BOSTON ARTISTS**—Apr. 6-19: Landscapes by Aldro T. Hibbard. **BOSTON ATHENAEUM LIBRARY**—Apr.: Exhibition of Foreign and American posters. **PUBLIC LIBRARY**—Apr. 6-19: Watercolors, Charles W. Hudson.
- Cambridge, Mass.**
FOGG ART MUSEUM—To Apr. 15: Drawings and watercolors, Gabriel-Charles Gleyre; watercolors, Margaret Laighton, Apr. 1-30: Exhibition of still-life.
- Hingham Center, Mass.**
PRINT CORNER—Apr.: Etchings, Hartwell W. Priest.
- Wellesley, Mass.**
THE PANCAOST GALLERY—Apr.: Six Down East Moderns.
- Westfield, Mass.**
WESTFIELD ATHENAEUM—To Apr. 14: Flower and still life subjects (A. F. A.).
- Detroit, Mich.**
INSTITUTE OF ARTS—Apr. 14-30: 17th Annual exhibit American Art.
- Muskegon, Mich.**
HACKLEY GALLERY OF FINE ARTS—Apr.: Sculpture, drawings, paintings, Alexander Archipenko; wax miniatures, Ethel Frances Mundy; pictorial photography, Ira W. Martin; contemporary French textiles.
- Minneapolis, Minn.**
INSTITUTE OF ARTS—Apr.: Early American silver; etchings by Whistler and his contemporaries; Daumier lithographs; Chinese Near Eastern and Egyptian antiquities. Chinese jade and porcelains and Persian pottery; exhibition American paintings from Chicago Art Institute; century of French paintings. **MOORE & SCRIVER**—Apr.: California scenes, Amy Wallace; pastel flowers, Agnes H. Lincoln.
- Kansas City, Mo.**
ART INSTITUTE—Apr.: Austrian paintings.
- St. Louis, Mo.**
CITY ART MUSEUM—Apr.: Modern French classics; 2nd International exhibition of lithographs and wood engravings; sculpture, Lovet-Lorski. **McCAUGHEN & BURR**—Apr.: Exhibit of local (old time) artists. **NEWHOUSE GALLERIES**—To Apr. 9: Exhibition of garden sculpture.
- Omaha, Neb.**
ART INSTITUTE—Apr. 2-27: Paintings by contemporary Austrians.
- Manchester, N. H.**
CURRIER ART GALLERIES—Apr.: Contemporary American portraits; paintings, Abbott Graves; Mexican woodcuts, Prescott Chaplin; Phila. watercolor rotary.
- Montclair, N. J.**
MONTCLAIR ART MUSEUM—To Apr. 12: Exhibition of Theatre Arts. Apr. 5-26: Water oils, Charles S. Chapman.
- Newark, N. J.**
NEWARK MUSEUM—Apr.: Historical exhibit (1666-1930); loan exhibit sculpture, stained glass and textiles; French designs.
- Orange, N. J.**
ART CENTER OF THE ORANGES—Apr. 19-May 3: Annual exhibition.
- Westfield, N. J.**
ART ASSOCIATION—To Apr. 13: Paintings, Henry Eddy.
- Santa Fe, N. M.**
MUSEUM OF NEW MEXICO—Apr.: Paintings, Olive Rush, Daisy Parker Curtis.
- Binghamton, N. Y.**
ART GALLERY & MUSEUM OF PUBLIC LIBRARY—Apr.: Paintings, Carl W. Peters.
- Buffalo, N. Y.**
ALBRIGHT ART GALLERY—To April 19: Loan exhibition of Chinese paintings (Mr. and Mrs. G. del Drago).
- Elmira, N. Y.**
ARNOT ART GALLERY—Apr.: Watercolors, Paul L. Gill.
- New Rochelle, N. Y.**
PUBLIC LIBRARY—To Apr. 11: 12th Annual exhibition New Rochelle Art Association.
- New York, N. Y.**
METROPOLITAN MUSEUM—To Apr. 19: Memorial exhibition, Robert Henri. Apr.: Furniture and Glass, American and European; Lace and costume accessories; prints, acquisitions of 1929-30; prints, selected masterpieces. **ACKERMANN & SON**—Apr. 1-30: Exhibition of Old English sporting prints. **THOMAS AGNEW & SONS**—Apr.: Paintings by Old Masters; drawings and engravings. **AN AMERICAN PLACE**—To Apr. 4: Paintings, Arthur G. Dove. **ARDEN GALLERIES**—Apr.: Garden exhibition of sculptures, frescoes, furniture inspired by Southwest. **ARGENT GALLERIES**—To Apr. 18: Watercolors, Eliot O'Hara. Apr. 6-25: Decorative paintings, Erika Lohmann. **ARLINGTON BOOK CO.**—To Apr. 11: Paintings, Paul Herzel. **ART CENTER**—To Apr. 11: Textile designs, Art Alliance of America; paintings, Syracuse University students. Paintings, Sir Guy Standing; Cyprian artists. Apr.: Etchings by Hobbs and Bicknell. **BABCOCK GALLERIES**—To Apr. 11: Water colors, Walt Dehner, Apr.: Etchings, Eugene Higgins. **BACHSTITZ GALLERIES**—Apr.: Paintings, European Masters from XV to XIX centuries. **BALZAC GALLERIES**—To Apr. 9: Paintings, Tchelitchew, Berman, Bernard, Leonide. **BARBIZON-PLAZA ART GALLERIES**—Apr. 6-20: Business Men's Art Club exhibition. **JOHN BECKER GALLERIES**—To Apr. 14: Paintings, George Annenkov. **BELMONT GALLERIES**—Permanent: Exhibition of Old Masters. **BROWNELL-LAMBERTSON GALLERIES**—To Apr. 7: Four contemporary artists exhibit. **BRUMMER GALLERIES**—To Apr. 16: Paintings, Steinlen. **FRANKS BUREAU & SONS**—Apr.: Paintings, William H. Singer Jr. **OTTO BURCHARD & CO.**—Apr.: Animal motives in early Chinese art. **D. B. BUTLER & CO.**—Apr.: Mezzotints. **CALO ART GALLERIES**—Apr.: Paintings by American and foreign artists. **CHRISTODORA HOUSE**—To Apr. 19: Paintings from National Arts Club. **LEONARD CLAYTON GALLERY**—To Apr. 11: Etchings, Eugene Higgins; lithographs and etchings, Joseph Pennell. **CONTEMPORARY ARTS**—To Apr. 18: Paintings, Clifford Fyle. **CONTEMPORARY GALLERIES**—Apr. 1-12: Small paintings. **DOWNTOWN GALLERY**—To Apr. 19: Recent paintings and watercolors, Stuart Davis. **DELPHIC STUDIOS**—To Apr. 13: Paintings and drawings, Paul R. Meltner; drawings-Cuba, Maroto. **DEMOTTE GALLERIES**—To Apr. 11: Twenty modern American paintings. **DUDEN-SING GALLERIES**—To Apr. 5: Paintings, Frederick Taubes. **DURAND-RUEL**—To Apr. 4: Paintings and watercolors, Marle Laurencin. Apr. 6-25: Paintings, Braque. **EDUCATIONAL ALLIANCE**—To Apr. 19: Paintings from National Arts Club. **EHRRICH GALLERIES**—To Apr. 19: Handwoven linens from Snow looms; Old Masters; early American Miniatures. **FERARIGL GALLERIES**—To Apr. 5: Watercolors, Doran F. Willford. **FIFTEEN GALLERY**—To Apr. 11: Paintings, Thomas MacFergus Cooper, Beulah Stevenson. **FIFTY-SIXTH STREET GALLERY**—To Apr. 16: New Garden sculpture, 35 WEST 57th ST.—Apr.: Raymond Duncan, Cathedrals of France. **JOSEPH FISCHL GALLERIES**—Apr.: Woodcuts, Leo and Hans Frank and Bresslern-Roth. **PASCAL M. GATTERDAM**—Apr.: American landscapes. **GRAND CENTRAL ART GALLERIES**—To Apr. 11: Exhibition in many mediums, Charles S. Chapman. To Apr. 30: Garden Sculpture. To Apr. 4: Paintings, Van Dearing Perrine. **G. R. D. STUDIOS**—To Apr. 11: Drawings and watercolors, Hayley Lever. **HACKETT GALLERIES**—To Apr. 15: Paintings, contemporary European artists. **HARLOW McDONALD & CO.**—Apr.: Etchings and engravings by Old Masters. **MARIE HARRIMAN GALLERIES**—Apr.: Paintings by Americans. **HEERAMANNECK GALLERIES**—Apr.: Early

Indian sculpture, paintings and pottery. **HENRY STREET SETTLEMENT**—To Apr. 15: Paintings, Paul King, Gustave Cimiotti, Charles Chapman, Dorothy Ochman. **HOOPER BOOKSHOP**—Apr.: Woodblocks, Clare Leighton. **HYMAN & SON**—Apr.: Old portraits and decorative paintings. **INTERNATIONAL FOUNDRIES**—To Apr. 10: Exhibition of garden sculpture. **FREDERICK KEPPLE & CO.**—To Apr. 10: Engravings from Hopfer to Canaletto. Apr.: Etchings by Pennell. **THOMAS J. KERR**—Apr.: Paintings, tapestries and antiques. **KLEINBERGER GALLERIES**—Apr.: Special exhibition of Old Masters. **KNOEDLER & CO.**—To Apr. 4: Etchings, Whistler. Apr. 6-18: Loan exhibition "Pictures of People." **LUCY LAMAR GALLERIES**—Apr.: Modern paintings and sculpture. **JOHN LEVY GALLERIES**—Apr. 1-18: Mexican painters, Jean Charlot. **MACBETH GALLERIES**—To Apr. 11: Group exhibition, Jay Connaway and Arthur Meltzer. **MILCH GALLERIES**—To Apr. 11: Watercolors, John Wharf; small paintings, Louis Kronberg. **MONROSS GALLERY**—To Apr. 11: Paintings, Davenport Griffen. Apr. 6-18: Paintings, Agnes Potter Van Ryn. **MORTON GALLERIES**—To Apr. 6: Paintings, Emil Holzhauser. Apr. 6-20: Paintings, Josef Lenhard. **MUSEUM OF FRENCH ART**—To Apr. 15: Loan exhibition, work of Degas. **MUSEUM OF MODERN ART**—To Apr. 26: German painting and sculpture. **NATIONAL ACADEMY OF DESIGN**—To Apr. 5: 106th annual exhibition of painting and sculpture. **NATIONAL ARTS CLUB**—Apr. 1-25: Exhibition by New York Watercolor Club. **NEWHOUSE GALLERIES**—Apr.: Decorative portraits and landscapes of XVIII century. **ARTHUR U. NEWTON**—Apr.: English masters. **RALPH M. PEARSON STUDIO**—Permanent: Exhibition of rugs and wall hangings designed by American artists. **PEN AND BRUSH CLUB**—Apr.: Work of women painter members. **PUBLIC LIBRARY**—Apr.: Prints by Arthur B. Davies; New York To-day and Fifty Years ago; early views of American cities; contemporary European wood-blocks, contemporary architecture. **REINHARDT GALLERIES**—To Apr. 11: Exhibition of portraits of Americans by European painters. **ROERICH MUSEUM**—To Apr. 12: Contemporary German art. **SALMAGUNDI CLUB**—Apr. 10-26: Small paintings and sculpture. **SCRIBNER BOOK STORE**—To Apr. 4: Paintings, Paul Bransom. **SCHULTZ'S GALLERIES**—Apr.: Paintings by American and foreign artists. **JACQUES SELIGMANN & CO. CO.**—To Apr. 4: Paintings, Ralph Flint. E. & A. SILBERMAN—Apr.: Old masters and antiques. S. P. R. GALLERIES—To Apr. 4: Paintings, Emanuel Romano. **MARIE STERNER GALLERIES**—Apr.: American and French paintings. **VAN DIEMEN GALLERIES**—Permanent: Exhibition of Old Masters. **WILDENSTEIN GALLERIES**—To Apr. 8: Paintings, John LaFarge and his descendants. **CATHERINE LORILLARD WOLFE ART CLUB**—Apr.: Exhibit of watercolors. **WOMEN'S CITY CLUB**—To Apr. 10: Exhibition by artist members. **HOWARD YOUNG GALLERIES**—Apr.: Selected group of old and modern paintings.

Rochester, N. Y.

MEMORIAL ART GALLERY—Apr.: Annual local exhibition of Arts and Crafts. Sculpture, Robert Laurent. **GEORGE F. BRODHEAD GALLERIES**—Apr.: Paintings, Anthony Thieme; etchings, wood engravings.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE—Apr. 9-15: Paintings, Priscilla Douglass.

"Genesis" Is Sold

Sold! Jacob Epstein's "Genesis," whose exhibition at the Leicester Galleries in London caused such a furore, has been bought by Mrs. Alfred C. Bosson, wife of a well known New York architect. The galleries did not make known the price, and the sculptor when asked said: "It does not really interest me. I am an artist. If money were my object I should not have produced the work I have." He added that the offer was one of several.

"Genesis" still is being criticized from all sides," Epstein continued. "Nottingham, for some reason or other, appears to dislike the work most."

Havemeyer Gift, \$3,489,461

The collection of ancient and modern art bequeathed to the Metropolitan Museum, New York, by Mrs. Louise W. Havemeyer, to be known as the "H. O. Havemeyer Collection" in memory of her husband, has been appraised at \$3,489,461. The collection comprises nearly 200 items. The six Rembrandts valued were appraised at \$1,275,000, the highest valued one

Syracuse, N. Y.

MUSEUM OF FINE ARTS—Apr.: Paintings and porcelains, F. Luis Mora.

Akron, O.

AKRON ART INSTITUTE—Apr.: Sculpture, Chester Nicodemus. Apr. 5-27: American pottery; 4th Ohio Print makers exhibit.

Cincinnati, O.

ART MUSEUM—To Apr. 13: Seymour Haden and other masters of etching. Apr. 5-26: Art Directors Club exhibition; Ohio watercolor exhibition. **CLOSSON GALLERIES**—Apr. 6-18: Paintings, Julie Morrow DeForest.

Cleveland, O.

CLEVELAND MUSEUM OF ART—To Apr. 15: International competitive print exhibition; international exhibition of Decorative Metal Work and Cotton Textiles; exhibition of Lace.

Dayton, O.

ART INSTITUTE—Apr.: Conservative American Artist's exhibit; loan exhibit of paintings and lithographs, George Bellows; 6th annual Ohio Watercolor Society's exhibit; etching exhibit; small sculpture from Art Center.

Toledo, O.

MUSEUM OF ART—Apr.: 13th annual exhibition paintings, prints, sculpture, by artists in Toledo and vicinity.

Youngstown, O.

BUTLER ART INSTITUTE—Apr.: Exhibition prints, A. F. A.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—Apr. 1-15: Block prints, Leo J. Meissner.

Portland, Ore.

ART ASSOCIATION—Apr.: Japanese prints (collection Rufus Mallory).

Bethlehem, Pa.

LEHIGH UNIVERSITY—Apr. 13-27: Exhibition of prints loaned by members of faculty.

Easton, Pa.

LAFAYETTE COLLEGE—To Apr. 4: Paintings, watercolors, etchings, Frederick Detwiller.

New Hope, Pa.

NEW HOPE GALLERIES—To Apr. 15: Paintings, Robert Hogue.

Philadelphia, Pa.

ART ALLIANCE—To Apr. 6: Modern American prints; prints, Gordon Grant; exhibition of needlework. To Apr. 18: Work of Marguerite Gaudin and Cynthia Hiff. To Apr. 14: Portraits, Margaretta Hinchman. To Apr. 25: Drawings of Brittany, Thornton Oakley. **McCLES GALLERY**—To Apr. 4: Paintings, drawings, etchings, John Sloan. **NEWMAN GALLERIES**—To Apr. 15: Paintings, Harry Berman. **PENNSYLVANIA MUSEUM**—Apr.: Art of the Middle Ages; Italian sculpture; Spanish, Dutch, French, and English paintings; Persian art; prints from the Lea collection; American paintings from Thomas B. Clarke collection. **PHILADELPHIA SKETCH CLUB**—Apr. 6-18: Bas-reliefs and medals by John R. Sinnock and Adam Pietz. **PLASTIC PRINT**—To Apr. 8: Work of Carola Spaeth. **CLUB**—To Apr. 11: Fifth Annual American Block Prints.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—To Apr. 19: Pittsburgh Salon of Photographic Art. Apr. 3-May: International Watercolor Exhibition; painting by faculty of Carnegie Institute of Technology.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—Apr.: Paintings and drawings, collection, John Nicho-

las Brown. **TILDENTHURBER CO.**—To Apr. 7: Etchings, C. J. A. Wilson. **NATHANIEL M. VOSE**—Apr.: Portraits, Gilbert Stuart; Red chalk portraits, Dorothy Hunter Brown.

Columbia, S. C.

ART ASSOCIATION—Apr. 12-26: Eighth A Circuit exhibition (S.S.A.L.).

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—Apr.: Paintings, Maurice Fromkes; etchings by American artists; Sacred banners of Thibet; American paintings from Annual Summer exhibition Toledo Museum of Art.

Dallas, Tex.

PUBLIC ART GALLERY—Apr.: Fourth Annual exhibition of Dallas County Allied Arts; Some Texas artists; early American portraits. **HIGHLAND PARK SOCIETY OF ARTISTS**—Apr. 1-15: Watercolors, Mary Aubrey Keating. Apr. 5-30: Paintings, Olin Travis.

Ft. Worth, Tex.

MUSEUM OF ART—Apr. 7-21: Exhibition, Howard Patterson.

Houston, Tex.

MUSEUM OF FINE ARTS—Apr. 5-26: Seventh Annual exhibition work by Houston artists; miniatures, American Society of Miniature Painters. **HERZOG GALLERIES**—Apr.: Antique jewelry; etchings, Wuanita Smith.

Huntsville, Tex.

SAM HOUSTON STATE TEACHERS COLLEGE—To Apr. 8: Work by leading water colorists.

San Antonio, Tex.

WITTE MEMORIAL (San Antonio Art League)—Apr. 1-30: Taos-Santa Fe Artists.

Salt Lake City, Utah

ALICE MERRILL HORNE GALLERIES—Apr. 5-12: Exhibition of work of Lee Greene Richards. **W. M. McCONAHAY GALLERIES**—Permanent: Exhibition of Western paintings, John Fery.

Springville, Utah

SPRINGVILLE HIGH SCHOOL—Apr. 1-30: 10th Annual National exhibit of works of contemporary artists.

Seattle, Wash.

ART INSTITUTE—To Apr. 5: Retrospective Chinese art exhibit. **UNIVERSITY OF WASHINGTON**—To Apr. 5: Elihu Vedder Memorial Exhibition.

Madison, Wis.

ART ASSOCIATION—Apr. 6-18: Contemporary sculpture. (College Art Ass'n) To Apr. 5: Modern interior decoration. **UNIVERSITY OF WISCONSIN**—To Apr. 7: No-jury exhibition, Madison artists. Apr. 7-May: Paintings, contemporary American artists.

Milwaukee, Wis.

ART INSTITUTE—Apr.: 18th Annual Wisconsin painters and sculptors exhibition; 13th annual exhibition Wisconsin Society of Applied Arts; sculpture, Waylande Gregory. **LAYTON ART GALLERY**—Apr. 10-24: Reimann School exhibit. **MILWAUKEE JOURNAL GALLERY**—Apr.: Paintings (Milwaukee Art Institute).

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—Apr.: All American exhibit Oils.

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being "The Gilder," \$275,000. Each of the other five, "Old Woman," "Nicholas von Beerestein," "Volkera von Beerestein," "An Admiral With Hat and Feather," and "Young Woman With Pearls," was valued at \$200,000. Among the other highest valued old masters were El Greco's "Cardinal Nino de Guevara," \$150,000; El Greco's "View of Toledo," \$100,000, and Goya's "Las Majas al Balcon," \$150,000. The pair of Hals portraits of Scrievius and his wife were valued at only \$75,000 each.

Romance is attached to the five Degas oils and the nine pastels. Mrs. Havemeyer paid only a few hundred dollars each for them. The appraisal puts their value at \$10,000, \$15,000, and \$20,000 each, while "Dancers at the Bar," a pastel acquired later, is put down at \$75,000.

Pacific Arts Association

The seventh annual convention of the Pacific Arts Association will be held in Fresno, Cal., April 16, 17 and 18. The program of this association is to advance the arts as essential elements in education. For information address: Prof. A. B. Clark, Stanford University, Cal.

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"The Fifty Prints"

[Concluded from page 22]

mative stage and I appreciate the opportunity to have it presented in this tentative fashion by THE ART DIGEST so as to invite comments, objections or suggestions for improvement.

"Irrespective of any changes in the system, the one thing we have adhered to from the start and from which we do not wish to deviate is the principle of avoiding compromise. Each of the fifty prints, in other words, is to be the whole hearted selection of one man instead of the compromise selection of two or more men. Originally, as you know, the fifty prints were selected by two artist jurors, a conservative and a modern, each selecting twenty-five prints. There was so much objection to this plan by the critics that we changed it three years ago to our present system of having one man select the entire fifty.

"The newly suggested system is a reversion to the two-juror plan—with changes. By having the modern prints chosen by a modern, and the conservative prints by a conservative, there will be no leaning over backwards, and both schools will be represented in the work of selecting. The chief difference between the new plan and the earlier two-juror system will be that the prints will not be exhibited in two groups as formerly, which was the feature objected to by critics, and that they will not be

divided on the basis of twenty-five prints for each of the two schools.

"It must be remembered that in addition to merely exhibiting fifty soundly selected and significant prints, this exhibition seeks also to show a cross section of what is going on amongst American print makers from year to year, to indicate in other words the tendencies and trends. If twenty-five of each were shown, it would indicate that there are as many American print makers interested in conservative as in modern work. Our experience seems to indicate that this is far from the truth. The significant feature, therefore, of the new system will be the manner of deciding how many moderns and how many conservatives should be included in the fifty selections.

"To explain the proposed way of determining what the true ratio should be, let us assume that the round number of 1,000 prints are submitted. Before beginning to make their actual selections, the two jurors will separate the conservative and modern prints into two groups. The prints which are so near the border line that the jurors cannot agree regarding their classification will be placed in a third group. Failing to point definitely either one way or the other, their presence does not affect the result. The ratio being sought will be automatically indicated by a count of the other two groups. Such a count of the prints submitted for this year's or last year's exhibition would have shown a ratio of probably five or six moderns to one conservative.

"Whatever ratio is thus established should be applied to the final selections. If, for example, 100 prints are found in the doubtful group, 600 in the modern group and 300 in the conservative group, the ratio would be two to one and the fifty prints, ignoring fractions, would consist of 33 moderns and 17 conservatives. Each juror, acting alone, will make his selections from his own group and both will be allowed to choose also from the doubtful group. If by chance one of these border-line prints is chosen by both, the print so honored should be given due credit in the catalogue. If next year or later, the pendulum should swing back toward conservative work, this fact would be unavoidably and accurately registered by this plan.

"In order to preserve its own attitude of disinterested fairness, the Institute would be more than delighted to choose the two jurors from nominations by outside agencies. The secretaries of the Brooklyn and Chicago Etchers Societies, for example, might nominate, say, three acceptable conservative jurors and three others might be nominated by the officials of any existing societies representing modern artists. In order to guard either juror from the temptation of encroaching too far on the preserves of the other, which would result in a disproportionate number in the third or doubtful group and thereby distort the ratio, it might be advisable for the Institute to appoint a third man to serve, not as a juror, but as, perhaps, an arbiter."

A Review of the Field in Art Education

Art Student Wins Tuition With Pencil

Emery Toth, 15-year-old student at the C. B. Connelley Trade School, Pittsburgh, was the first prize winner in the Eberhard Faber Scholarship Competition in which more than 1,200 drawings, made with Mongol colored indelible pencils by high school students from all parts of the country, were entered. The award carries with it art school tuition for two years—one year at the Art Institute of Chicago, the California School of Arts and Crafts, the New York School of Fine and Applied Art, or Pratt Institute (choice optional), to be followed by one year at the Kunstgewerbeschule in Vienna. In addition to the tuition, \$300 will be furnished for expenses the second year.

The second prize carrying \$200 towards tuition for one year at any one of the above American art schools, went to Hilda Frommholz of the Washington Irving High School, New York City. Mary Spencer May, Louisville (Ky.) Girls' High School, won the third prize of \$75 and Harold Warren, Roosevelt High School, Oakland, Cal., the fourth prize of \$25.

The drawings were judged as to content, aesthetic quality, taste, and skill in showing the individual technique of the Mongol colored indelible pencil. The judges: James C. Boudreau, director of the School of Fine and Applied Art, Pratt Institute; William M. Odom, president, New York School of Fine and Applied Art (Parson's); Felix Payant, editor of



Prize Drawing by Emery Toth.

Design Magazine; Joseph Wiseltier, Connecticut State Director of Art.

Showing How Sargent Worked

A collection of 50 important drawings of John S. Sargent, recently presented to the Boston Museum by his sisters, and 70 more which they gave to the Fogg Art Museum and the Corcoran Gallery, are on exhibition there. This group extends over the whole career of the artist and illustrates the development of his technique. The 120 drawings show Sargent's method of attacking a problem and his unwillingness to leave it unmastered.

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Hale's Self-Portrait



"Self Portrait," by Philip L. Hale. Presented to School of the Museum of Fine Arts, Boston.

Philip L. Hale, artist, art critic and instructor, was for 37 years before his death on Feb. 2 closely identified with the School of the Museum of Fine Arts, Boston. Now, appropriately enough, his "Self-Portrait" will hang in the halls of the institution he loved so well, a gift of his wife, Lillian Westcott Hale, also an artist. Interest is concentrated on the face which alone in the portrait is painted in lively color. The background is a simplified rendering of his studio at 30 Ipswich Street, Boston.

Mr. Hale was the son of Edward Everett Hale, author of "The Man Without a Country," and the great-great-nephew of Nathan Hale, whose life furnished such a thrilling chapter in the American Revolution.

"Atonement"

In Philadelphia, an exhibition of advertising art at the School of Industrial Art by students who have worked for the past six months under M. Brodovich, was extensively commented on by the press. M. Brodovich was in the front rank of his profession in Paris before he joined the staff of the school, bringing to Philadelphia the best of European design in the poster, the printed page and advertising layout. One aspect of the exhibits the Philadelphia Record points out as of great importance is "the decided advance in the direction of intelligent modernism and a real atonement for the countless crimes committed in the name of modernism:

"Brodovich is particularly interested in the physical composition of a page or poster sheet, and this interest is often expressed in geometrical patterns with but slight coloring, and that in a low key—cool blues, grays, browns and reds.

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Frau Zweibruck to Lecture

The Western Arts Association has secured Frau Emmy Zweibruck, designer-teacher-lecturer in the Cizek School of Vienna and teacher in the International Art School, to give two illustrated lectures at its convention at Louisville, Ky., April 28-May 1, one at the art section meeting and one on the general program. In addition Frau Zweibruck will bring an exhibition of art work from the Cizek School.

Frau Zweibruck comes to America for a series of lectures at Columbia University and at the Metropolitan Museum, and a two-weeks' course of lessons at Wilkesbarre, Pa.

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asylums, according to Boris Blai of the Oak
Lane Country Day School, whose pupils are
now exhibiting their work in wood, stone and
clay at the Philadelphia Art Alliance.

Much of the work, Mr. Blai declares, was
accomplished by children of little or no artistic
talent but who under instruction have developed
a high degree of technical skill. It is the
conviction of Mr. Blai that every child should
have the opportunity of doing work in the arts
so that it may know the happiness and the
mental development that comes from creative
activity.

"When I was first asked to take up this
work," he said, "I was not sure it would be
successful. I had always taught adult students
of sculpture who took the work in a pro-
fessional spirit, but also among my students
there had been some who had been referred
to me by neurologists. I had neurasthenic
patients who were completely cured by being
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A famous neurologist of Philadelphia had ex-
pressed the opinion to me that if similar work
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There will be six sessions: April 1, Thomas H. Benton, Reginald Marsh, Andre Derain and Joan Miro; April 8, Arthur Dove, Katherine Schmidt and William McFee; April 15, Yasuo Kuniyoshi, Morris Kantor and Peppino Mangravite; April 22, Modern Creative Prints; April 29, Creative Work of Students of All Ages; May 6, Diego Rivera, and Jose Clemente Orozco.

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Roman Academy



"Primavera," Dunbar D. Beck.

The four 1930 fellows of the American Academy in Rome sent over a number of their productions for an exhibition at the Fifty-Sixth Street Galleries, in New York—paintings by Dunbar D. Beck, sculptures by George Holburn Snowden, drawings of Italian villas by Michael Rapuano, landscape architect, and travel note by Homer F. Pfeiffer, architect.

Interest centered in the work of Beck, the painter, who seems to have drawn strongly on the old art of Italy. He is, according to the *Herald Tribune*, "unmistakably susceptible to the tradition of the Renaissance, yet it is plain that he retains his individuality." This is especially indicated, said the critic, in the peasant scene, "Primavera," which is herewith reproduced.

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AMERICAN ARTISTS PROFESSIONAL LEAGUE

A nationwide organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists. Regional Chapters throughout the United States.

National Chairman: F. BALLARD WILLIAMS.....27 West 67th Street, New York City
National Secretary and Editor: WILFORD S. CONROW.....154 West 57th Street, New York City
National Treasurer: GORDON H. GRANT.....137 East 66th Street, New York City
National Regional Committee, Chairman: GEORGE PEARSE ENNIS..67 West 87th St, New York City
National Lectures Committee, Chairman: FRANK HAZELL..321 West 112th Street, New York City

REGARDING DUES, PAID AND UNPAID

The National Treasurer takes this opportunity to thank the large number of members who have already paid their 1931 dues.

To those who have deferred attention to this matter, this reminder may suffice.

Prompt payment of your dues assures a smoothly running and effective League. It also means that you will be kept in uninterrupted touch with the work of the League through its page in *The Art Digest*.

DR. FISCHER'S LECTURES

Dr. Martin Fischer has completed his course of lectures on "The Artist-Painters Craftsmanship." Careful notes have been taken, and a digest of the outstandingly important facts reduced to two one-hour lectures will be available this month to Regional Chapters. These will be typewritten, with accompanying charts. A nominal charge of \$1.00 per lecture will be made. Applications should be made to Frank Hazell, National Chairman, Lecture Committee, 321 West 112th St., New York, and will be filled in the order of their receipt.

That these lectures appeal to both laymen and artists is shown by the following letters:

My dear Mr. Beck: Please accept my appreciative thanks for being allowed to be present at one of the lectures given by Dr. Fischer. As I was leaving after the lecture there joined me a man whose name I do not know, but he had been listening with a good deal of appreciation. He told me that his interest was in advertising, but that he was also a painter and was full of recognition of the extraordinary importance of what Dr. Fischer was saying. He expressed his regret that more people did not know of the lectures which were being given.

It was quite apparent to me, a layman, that Dr. Fischer was striking at the roots of essential knowledge; even I could understand his lecture and his style is so lucid and easy that it was a great pleasure to listen. As I told you, our knowledge of Dr. Fischer is of some years and he is generally conceded in scientific circles to be one of the very great colloid chemists. In securing Dr. Fischer I think you are to be highly commended.—*Fraser M. Moffat, President, Tanners' Council of America.*

Technical Committee, A. A. P. L.: I wish to congratulate you on the invaluable course of lectures just completed by Dr. Martin Fischer on "The Artist Painter's Craftsmanship." Much was expected of the lectures, but the reality far outstripped expectations. I feel that it is an epoch in

the life of an artist to have his eyes opened to the pitfalls along his path, as Dr. Fischer has done in such an able and convincing manner. The importance of this angle on the painter's work, which has been so strangely neglected, receives emphasis from the press notice this morning of a lecture by Dr. Maximilian Toch at the Museum of Natural History, in which he expressed regret that Sargent's portrait of Madame X, in the Metropolitan Museum, is becoming ruined by cracking, due to an injudicious combination of pigments.—*LUCIA D. LEPPINGWELL, Sherwood Studio Building, New York.*

THE "WHITE LIST" OF ART DEALERS

Comment has been widespread in the New York press, especially the *Herald Tribune*, the *Evening Post* and the *Times* in their issues of March 17. We reproduce below the article in the *Times*:

In a drive to stamp out unfair business treatment of artists by art dealers in various parts of the country, the national executive committee of the American Artists Professional League has decided to prepare a "white list" of "art dealers throughout the country known to artists for their fair business dealings and unquestioned reliability," it was announced yesterday.

By thus throwing the support of its members to honest dealers, the league hopes to compel those accused of unfair practices to adopt fair methods. The "white list" has not yet been compiled. Wilford S. Conrow, New York portrait painter and national secretary of the league said, but will be formed gradually from the accumulated reports of members of the organization.

So far no complaints against New York art dealers have been received from the several thousand members of the league, Mr. Conrow said. Asked the nature of the grievances of artists against dealers, Mr. Conrow explained:

"Many letters have come from members to the national executive committee of the American Artists Professional League stating that difficulties have arisen with art dealers to whom works of art have been consigned. Typical troubles cited by the artists are difficulty in obtaining accounting from dealers, in having the works of art returned after the agreed time of consignment has expired, in collecting money for art works known to have been sold, or lack of responsibility on the part of certain dealers who failed to return all works of art due back to the artists and who merely reported that such a work of art appeared to have been lost.

"None of these complaints has been against dealers in New York City. The league is not a collection agency. Its policy is to act positively and impersonally. In forming a "white list" of art dealers whom our members have found through experience to be of undoubted probity in their business dealings with artists, the league will be in a position to give constructive advice to its members who may inquire as to the advisability of entering into business relations with dealers."

The National Magazine of Business has released an editorial to appear in its next number in which this action of the League is praised as a constructive movement.

The creation of a "White List" depends on the collaboration of our members. All communications on this subject should be sent to F. Ballard Williams, National Chairman, 27 West 67th St., New York.

The American Artists Professional League welcomes to membership all interested in the development of art in America.

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Still Dancing



"Nocturne." Oil Painting on Linen, by Erika Lohman.

From ancient Greek dances to modernist painting!

Erika Lohman entered the Isadora Duncan school when four years old and later was one of "The Six Isadora Duncan Dancers," with whom she performed until 1920. In the meantime she became the pupil of Winold Reiss in New York, and since then, as she expresses it, has been "dancing in her pictures." Her first important exhibition will be held in the Argent Galleries, New York, beginning April 6.

The collection will include many of the artist's large oil paintings on linen, as well as smaller pictures in water color and tempore. Her work, besides being decorative, is highly interpretative of the dance and music.

Staged

The Victoria & Albert Museum, London, has recently undertaken a highly interesting experiment. Each week it will show a superb work of art staged by itself in a special recess. The *Illustrated London News* quotes this from the official label: "Many people find that they appreciate a work of art much better in isolation, and that their satisfaction in looking at it is increased when they can judge it on its own merits apart from other objects of the same kind. As an experiment, it is proposed that one important work of art, selected from the various departments of the museum, should be withdrawn from its usual position every Thursday morning and exhibited for a week in this recess with a notice describing it in rather more detail than it is possible on the ordinary museum labels."

The museum possesses so many objects of the first class that it would be possible to exhibit a different specimen each week for fifty years.

The first exhibit was a X century Egyptian rock crystal jug, the core of which has been drilled out by hand. It was acquired by the museum nearly 70 years ago and is one of the finest examples of a group of similar ewers.

A Chicago Brangwyn Show

The Galleries of Carson Pirie Scott & Co., Chicago, are exhibiting 20 oil paintings and 12 water colors as well as drawings, etchings and lithographs by Frank Brangwyn.

International Group Lives Up to Promise

New York's newest art organization, the International Group, whose first exhibition was held at the Art Center, is living up to its promise, according to the critics. That promise was expressed in the foreword as follows:

"The International Group is, in effect, a voluntary association of painters, sculptors, and art workers whose aims and ideals share a certain aesthetic affinity. The purpose of the group is to permit each regular as well as each guest member complete freedom of self-expression and perfect liberty as to what he or she shall place on view. Every attempt will be made to get away from official dictation and academic prejudice both in the matter of production and presentation."

"This first exhibition," declared the *Sun*, "carries on bravely the intention of the organizers in regard to liberty of expression. Even the Independents couldn't go farther. The display ranges from Katherine S. Dreier's abstract conception of Stonington Harbor to Joseph Teichner's freely naturalistic renderings of the Grand Canyon." The critic says that David Burliuk's New England coast scenes present "nature flayed alive." Other exhibitors in the first show included Eugene B. Dunkel, Stuart Davis, John Graham, Cordray Simmons, Minna Harkavy and Alexander Portnoff.

One of the works shown by Portnoff is a bronze portrait of Prof. John Dewey, castings



"Prof. John Dewey," by Alexander Portnoff.

of which have been acquired both for the museum of the Soviet government in Moscow and the Brooklyn Museum.

Springville Annual

The Springville High School Art Association holds the only nation-wide art exhibition in Utah and now the National Academy of Design has allotted for its permanent collection the painting "Near Monterey," by Arthur Hill Gilbert, of California. The canvas won the J. Francis Murphy prize at the National Academy and was one of the works bought by the trustees under the H. W. Ranger bequest for distribution to American museums.

The school was advised, some time ago, of its eligibility to participate in the benefits of the Ranger Fund. Three of Mr. Gilbert's paintings were exhibited in the 1926 Springville Annual, "Sierra Trout Stream," "Sierra Clouds," and "Desert Sand Storm."

The 1931 Springville Annual will be held during April. As usual, art lovers will motor there from all over the state. The show will present a cross section of American painting.

Jonson's 'Distractionism'

The average critic would place the art of Raymond Jonson, of Santa Fe, under the category of abstractionism but Richard Miller, poet-critic, writing an appreciation in the *Santa Fe New Mexican* has another word, "distractionism."

"Jonson's purpose is to paint, not what his eye sees, but what his mind sees, or what his nervous-system sees," wrote the critic. "His purpose is sheer distractionism. He has attained his purpose. . . . It is emotional painting, and stern painting. It is not symbolism; or allegory. It is emotional improvising of very musical nature in the medium of paint; and that medium has been used successfully in the presentation of objects belonging to the inner regions of sensation, dream and brooding."

Mr. Jonson's trilogy, the "Time Cycle," is included in a group exhibition of the less conventional painters of Santa Fe and Taos in the Modern Wing of the Santa Fe Museum. This cycle bears the sub-titles, "Morning," "Noon" and "Night," giving idealized depictions of the three phases of day.

Fry as Artist

Roger Fry, great art critic and protagonist of "modernism," for the first time since he began painting in 1887, is holding a really retrospective and representative exhibition of his paintings at the Cooling Gallery, London. Left without a "guiding principle when Impressionism became academic more than 40 years ago," Mr. Fry describes the present showing as "giving an idea of some of my wanderings in search of one. Apart from any definite achievement, it may claim some interest as a record of trial and error during 40 years."

Frank Rutter writing in the *Christian Science Monitor* pays tribute to a fellow critic: "Famous on both sides of the Atlantic as perhaps England's foremost art expert, critic and scholar of the old masters and also as the energetic and most eloquent champion of the 'Post-Impressionist' movement in modern art, Roger Fry is apt to be thought of today as a writer, lecturer and teacher rather than as a painter. Yet as this exhibition proves, his practice as a painter dates back far into the past, and at all periods Roger Fry has produced some paintings of real interest and importance."

When Fry, who in the first decade of the XX century had become famous as an exponent of the traditional in art, turned in the second half to championing of modernism of the most advanced French type, "it gave most of us a considerable shock," wrote Mr. Rutter. Fry coined the word "post-impressionism."

Root Buys American Art

After all, the best way to encourage contemporary art and to bring about the long talked of "American Renaissance" is to buy the works of the artists. This seems to be the policy of Edward W. Root, son of Elihu Root. Recently Mr. Root purchased Luigi Lucioni's "Vermont Landscape" (reproduced in the 15th March number of *THE ART DIGEST*) for his collection at Hamilton College. Now he has added to this "Grapes" by Peppino Mangravite, shown in the artist's one-man show at the Dudensing Galleries, New York.

